# The Magic Lantern Gazette

*Volume 8, No. 1 & 2* *Summer/Fall 1996*

## SAN DIEGO WELCOMES THE SOCIETY

*by Bob Hall and Ralph Shape*

*Above,* Don and Mike Curran, Judie and Ralph Shape, Debbie and Terry Borton, and Betty and Homer Peabody welcomed the convention crew to a charming evening aboard the *Berkeley*.

On 28-30 June 1996, the city of San Diego rolled out the welcome mat for the Seventh International Convention of the Magic Lantern Society of the United States and Canada. On a perfect weekend under clear, sunny, gorgeous skies (some local residents call it "typical"), nearly seventy people met at the Quality Resort in Mission Valley for an exciting three days of meetings, shows, dining, sales and auction.

The host committee—Homer and Betty Peabody, Don and Mike Curran, and Ralph and Judie Shape—did an outstanding job of organizing a very successful convention. The convention graphics were designed and produced by Larry Cederblom; Joe Koch provided a T.H. McAllister catalog reprint; and Jack Judson again provided the apparatus for the photographic name tags. On Thursday night the host committee welcomed the members in the hospitality room, where we renewed acquaintances and met newcomers to this exciting hobby (from the convention, at least eight new members have joined the Society).

There was no sleeping late Friday morning, for the schedule began at 8:30 A.M. Program scheduling was very tight; throughout the weekend we saw twenty-two presentations—ranging from scientific to historical to educational to technical—all of them entertaining. Some of the presenters tipped their hats to the nearby cinema capital of the world and the recent celebration of the centennial of the cinema by discussing transitions from the magic lantern to film. (Look for reports on the programs in this and following issues of the *Magic Lantern Gazette.*)

It seemed that good food was a big part of this convention—launched with the hugely successful Friday night

*(Continued on page 6)*

## INSIDE

| | |
|---|---|
| **The President's View** | **2** |
| **Henry Clark, "My Limelight Was a Lemon"** | 4 |
| **San Diego Convention Reports** | 7 |
| **1996 Convention Scrapbook** | 12 |
| **George C. Hall, "The First Motion Pictures in the Southwest"** | 16 |
| **Lantern Lights (Members reports)** | 18 |
| **Q&A** | 22 |

**The Magic Lantern Gazette**
A publication produced by the Magic Lantern Society of the United States and Canada.
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ISSN 1059-1249

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# The President's View

Bob Hall

*At the seventh convention, the members of the MLS*USA/CAN elected a new president, Robert Hall.*

I am pleased to act as your president for the next two years. I look forward to helping promote the Society's goals and serving you.

The four goals or purposes of the Society are listed in the bylaws on the first page of your membership directory. These four purposes are the reasons we started collecting lanterns, slides and ephemera and why we joined the Society.

We all had something that triggered that first interest. We saw someone give a magic lantern show, or we found some glass slides that were positive views instead of negatives, or we found glass slide photographs in color that were produced before there was any color photography process, or we found a cute toy lantern, or we inherited some lantern materials, or whatever.

Incoming president Bob Hall presented Jack Judson a plaque in appreciation of his work during his tenure as president of the MLS*USA/CAN.

This caused us to want to know more about what we saw or had. We began to look in libraries or ask people in photography or antique shops about it. We found people who were interested or knew of people who were. We contacted them and learned a little more.

Some of us even felt the need to share this great hobby with others. We joined the Magic Lantern Society of the United States and Canada and began to spread the word.

This is what the Society is: a group of people who have an abiding interest in the magic lantern and its history. People who want to know more and who want to share that knowledge.

How do we learn from one another. How do we share?

We can talk on the telephone or on the Internet, but we can't see what the other has that way. We can meet one-to-one, but we are so scattered geographically, it is very hard to do. We can have regional meetings throughout the year, which is happening in the Pacific Northwest and in New England, but that doesn't let us meet with members from other areas. We have a convention every two years (this year in San Diego, 1998 in Cleveland) that brings members together from Europe, Canada and the United States. This helps, but not everyone can attend. Nor is there time to talk with everyone who does attend!

One way everyone can share magic lantern experiences and expertise is to write for the *Magic Lantern Gazette.* This still doesn't provide face-to-face discussion or a first-hand look at each other's collections (although submission of a few crisp, clear photographs would help), but it does provide (a) a way to disseminate the specialized knowledge each of us possesses and (b) opportunities to learn more.

At the San Diego convention, we had a wonderful variety of informative presentations covering such subjects as light sources, slide making, scientific phenomena with the lantern, slide carriers, the transition from the magic lantern to moving pictures, the origin of the MLS*USA/CAN, how to give presentations and what to show at them, various research topics, as well as shows given for entertainment. These were given by nineteen different presenters, people who happily shared their expertise.

The same can be done for the *Magic Lantern Gazette.* An article written about your own corner of the magic lantern world would be welcomed by the rest of the members. You may not feel you have anything to contribute,

*(Continued on page 3)*

but you know something others do not. You could write about how you got started on a special find you have made or an interesting piece of ephemera you have. Perhaps you want to know more about a particular subject or want questions answered. You could write letters to the editors.

What you write would not have to be a learned treatise. It could be just a few paragraphs long. Our editors will be glad to consider and discuss your ideas and to help put your contributions into publication form. At the convention a sheet was sent around for those present to indicate whether or not they would be willing to submit an article for the *Magic Lantern Gazette*. Fourteen people said "yes" and three said "possibly." I'll give you the same choice. Enclosed is a form to fill out as best you can and send to me. If you do choose to write an article, you will be contacted in plenty of time before press time.

I encourage you to give it a try. We all benefit as a result.

Bob

## *from the editors' keyboard*

We would like to thank everyone who sent contributions for this and future issues of the *Magic Lantern Gazette* and express our appreciation for the useful comments and suggestions we received after our initial issue last December.

In light of member Paul Barresi's suggestion (see his letter on page 3) we are inaugurating a new Q&A column featuring research questions, puzzlers, requests for help. We hope it will serve as another pathway for members to offer and gain information about their special investigative interests!

We hope you enjoy the following articles, convention reports and the photographic scrapbook of the event that was made possible by roving camera operators Elgin Smith, Bill Carroll, and editor Margaret Bergh. The San Diego convention was characterized by virtually flawless arrangements, congenial atmosphere, beautiful settings, thoughtful programs and inspired shows by dedicated members and friends. We, along with the other MLS*USA/CAN members, issue a huge "thank you" to Homer and Betty Peabody, Don and Mike Curran, and Ralph and Judie Shape for countless hours they spent organizing an extremely successful meeting and for their graciousness in hosting a memorable and enjoyable event!

We also want to say "thank you" to the officers and MLS*USA/CAN membership for their tolerance and understanding in awaiting this long overdue sequel, and we apologize for the disruption and inconvenience the delay has caused. In the intervening months we have been fully occupied with—in fact, overwhelmed by—family and business concerns. As some of you already know, our mother, Patty Bergh, who had been in fragile health for some time, grew very ill earlier this year and passed away in June. As a result we left many tasks undone and the *Magic Lantern Gazette* unattended. From the very first meeting in Rochester, New York, our mother joined us in journeying to ML conventions; among the many other things, we will miss her enthusiasm and interest in the magic lantern world.

We so much enjoy working with the MLS*USA/CAN members and their contributions to the *Gazette* that it saddens us to conclude that—because of the pressures of other priorities—we must give up the editorship for now. We need to devote ourselves full time to our jobs and the settling of family affairs, without the guilt of an unfinished *Gazette* hanging over our volunteer heads. We hope that we will be able to return to the *Magic Lantern Gazette* in the future. In the meantime, Sue and Bob Hall have generously offered to take on the task of editing the next issues and getting the *Gazette* back on a normal publication schedule. We hope that you will continue to help them with your flow of comments and contributions of notes and articles for the *Gazette*. Again, thank you for your cooperation and understanding.

Margaret and Nancy Bergh

## *Letters to the Gazette*

I am very glad to see the *Magic Lantern Gazette* back in print. Keep up the good work!

In response to your request for submissions, I have enclosed two short articles. I hope that they are of broad enough interest to warrant publication. They certainly would allow me to get in touch with Society members who are knowledgeable about things that interest me.

I also have a suggestion for future issues of the *Gazette*. One thing that I would like to see appearing in the *Gazette* on a regular basis is a "Slide Gems" or "Lantern Enigma" feature. I belong to both the National Stereoscopic Association and the Daguerreian Society, both of which include similar features in their publications. (I also seem to recall the Magic Lantern Society of Great Britain including something like it in their journal in the recent past.) The NSA calls its feature "The Unknowns," and the Daguerreian Society calls its "Daguerreian Enigmas or those that are just plain neat." Members send in photographs and descriptions of items in their collections that are puzzling, and ask to hear from other members who might be able to provide some information about them, or share photographs and descriptions of especially unusual items in their collections that might be of broad interest. The editors publish noteworthy responses to requests for information in future issues. These features seem to be popular with the memberships of both organizations. They provide a valuable forum for members to show off items in their collections, and for everyone to learn more about their collecting specialties. Maybe it would be worth a try for us.

Paul A. Barresi,
Cambridge, MA.

*Every December, residents of—and visitors to—Long Island, New York, have the opportunity to see a twenty-minute magic lantern show performed at a place called Old Bethpage Village Restoration.*

*Old Bethpage Village Restoration is a 200-acre tract of land forty miles east of New York City. It is a "living history" museum where guides costumed in Civil War era clothing greet museum visitors and conduct them through restored nineteenth-century homes and shops. There are over sixty such buildings at the site, counting corncribs and outhouses, and among the most popular are the farm, the general store, and the one-room schoolhouse.*

*Each year during weekends in December, and for the five days between Christmas and New Year's, the Village suspends its normal daytime hours and opens at night. During these so-called "Candlelight Evenings," the Village is illuminated with kerosene lamps and candles, singers perform in the church, hot cider is prepared at a bonfire, and Henry Clark gets to do magic lantern shows.*

*The following is the first installment in what the author promises will be "a rambling, digressive, and virtually pointless" series of articles describing the ups and downs of this particular museum's contribution to late twentieth-century lanterning.*

# *MY LIMELIGHT WAS A LEMON*

## Part One

*Henry Clark*

Old Bethpage Village had been presenting magic lantern shows for a number of years before I joined the museum's staff in 1980. The Village itself opened in 1970, and its first lantern shows were done around 1974. These early shows were performed for only one week each December, with a lanternist who was drafted arbitrarily from a pool comprised of the museum's regular staff members. As an assignment, doing the lantern show ranked somewhere below running the "Guess the Weight of the Pig" contest that took place each year at the same time. With the pig contest, one got to work outdoors with something that behaved in a predictable manner. The pig would lie in its stall emitting grunts and odors, and the public would pay 25¢ for the privilege of submitting a written guess as to the porker's heftiness. With the magic lantern show, anything could happen.

The museum's lantern collection—then and now—consists solely of a Benjamin Pike lantern of "phantasmagoria" design, apparently intended for home use, and a grand total of thirty-nine wood-mounted slides. Of the thirty-nine slides, eighteen depict Civil War battles, ten are general views (yes, Union Army generals predominate), ten are slipslides, and one is the dreaded, but inevitable "Rat-catcher." (This particular rendering of the rat-catcher, however, uses a remarkably indistinct blob of gray paint to represent the rat. The rat is so indistinct, as a matter of fact, that I have been able to ascertain that the only thing that will "gross out" an audience *more* than the announcement that the image they are seeing is a man swallowing rats, is the announcement that they are seeing a man swallowing slugs. The advantage to saying this is, of course, that slugs move much more slowly than rats, so the slide can be kept on the screen for a much longer period of time. No small consideration when one has only thirty-nine slides to build one's show around.)

From 1980 to 1992, I did my annual lantern show in the heart of the Village, in the one-room schoolhouse. The candlelit ambiance was terrific, but that was the only thing the location had to recommend it. The building is heated solely with a wood-burning stove. Early in the evening, a fire just large enough to make the room comfortable would be built in that stove. Then the doors would open to allow for the first seating, and sixty men, women and children dressed for a New York winter, in fur-lined parkas, ski-jackets and mukluks would jam themselves into a room built to hold forty. Within minutes, the room's temperature would climb out of the top of the thermometer and start ripping its clothes off. Audience members would get lightheaded. Audience members would—in true nineteenth-century style—"get the vapors." (Audience members would actually fight to get somebody else's vapors, just to have something to breathe.) And then, when everybody in the room was completely woozy . . . I would show them a picture of a man swallowing slugs.

The typical attendance on one of the Village's Candlelight Evenings is 1,500. Doing a lantern show in a building with a seating capacity of sixty meant I was expected to do as many shows as I humanly could, to accommodate as many visitors as possible. I was doing nine twenty-minute shows a night, which still meant that two-thirds of the visitation did not get to see a show. By the end of each December, my voice sounded as if I were the illegitimate offspring of Andy Devine and Talullah Bankhead. The twenty-minute shows included a five-minute introduction, necessary since very few people in the audience had the faintest idea what a magic lantern was. I soon learned I could reduce the introduction down to four and a half minutes through the simple expedient of not even trying to say the name "Athanasius Kircher." (This also eliminated the audience's annoying tendency to say, in unison, "Gesundheit!") This left fifteen minutes for the actual show, and I found that as few as twenty slides could be used to do a satisfactory presentation.

I divided the thirty-nine slides into two separate shows. One show had a Civil War theme and the other . . . had a Civil War theme. (With more than half the slides in the museum's collection connected with that miserable war, it was virtually impossible to get through a show without mentioning it. One year I did resort to the subterfuge of using only those slides depicting cavalry charges and telling the audience they were seeing pictures of the British in the Crimea, but the more historically-minded in the audience demanded to know just what, exactly, Robert E. Lee was doing there.)

I alternated my two shows from year to year for seven years and the Village's more frequent visitors began to ask me if I were ever going to start showing slides they had not seen before. I, myself, was heartily sick of the slide selection, especially the lever slide that normally would have depicted a horse raising and lowering its head to drink, but that—owing to the total absence of the slide's original moving glass—I was forced to identify as "the Headless Horseman's Headless Horse."

Then, in 1987, the miraculous happened. I read about a museum exhibit called "Optical Amusements: Magic Lanterns and Other Transforming Images." That summer I made the pilgrimage to the Museum of Our National Heritage in Lexington, Massachusetts, and had the heady experience of seeing Richard Balzer's magic lantern collection. It was shortly after I was escorted from the museum by one of the security guards for, in his words, "trying to crawl into one of the display cases" (when I had, in fact, only been trying to find the men's room) that I stood behind the museum and tried to figure out where this Balzer character had acquired his treasures.

It was there in the empty lot facing a desolate grove of trees behind the windowless rear of the museum that a figure clad in a trenchcoat, his features obscured by a slouch-brimmed hat and an upturned collar, sidled up to me. He clutched the front of his coat closed with one hand, exposing a shirt-cuff secured with a cufflink bearing the monogram "RB." He looked first to the right, then to the left. Lightning flashed on the horizon. Somewhere, a dog barked. Then he opened up one side of his coat to expose half a dozen rackwork slides hanging from the lining. Out of the corner of his mouth he said, *"Hey, kid. Wanna buy a chromatrope?"*

***Next Issue:*** I Become Addicted.

Henry Clark wearing the costume in which he performs his magic lantern shows. (Henry is on the left.) Can you guess the weight of the pig? (Answer next issue.)

# San Diego Welcomes the MLS*USA/CAN 1996 Convention (continued)

(Continued from page 1)

banquet, continuing with a Mexican buffet lunch provided by the Quality Resort on Saturday, and concluding with the post-convention dinner on the bay at the restaurant Bali Hai. On Friday night we took over the San Diego Maritime Museum. Museum docents were on hand to provide tours of the three ships that make up the museum: the *Berkeley*, the *Star of India* and the *Medea*. The upper deck of the ferryboat *Berkeley* was ours for the evening: half of the upper deck served as the dining room and the other half was set up for use by the American Magic-Lantern Theater. After refreshments, the buffet dinner left no one hungry. A surprise barbershop performance by the *"San Diego High School Boys Quartet, Emeritus"* (one-quarter of which was our own soft-voiced Homer Peabody) drew the crowd's enthusiastic response, but they left us after only one encore!

*Above, at far right,* Homer Peabody invited his barbershop quartet to share the limelight in some close harmony—with resounding success!

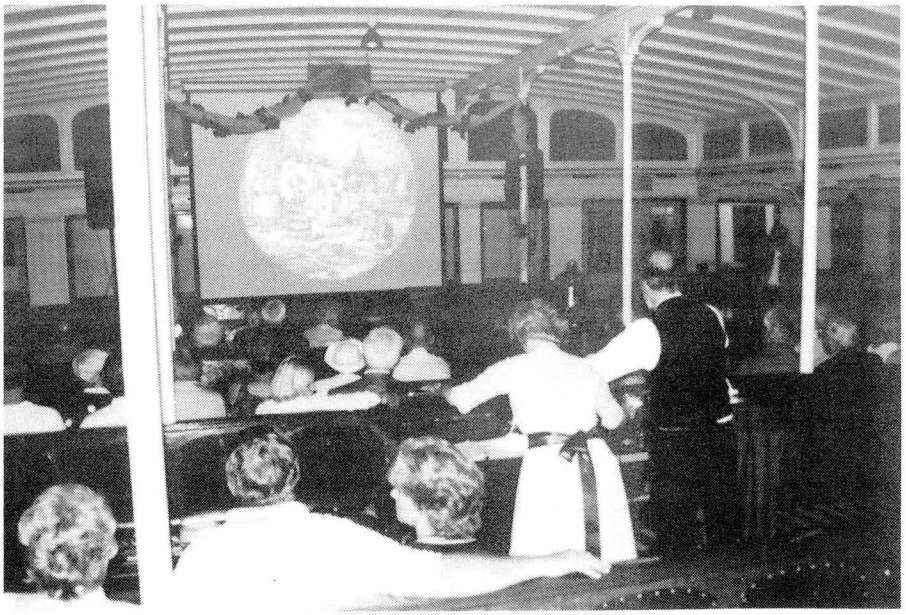
Following a terrific sunset over San Diego Bay, we moved to the theater section to witness a rousing performance of Terry Borton's *Patriotic Show,* especially appropriate for the time of year, so close to U.S. Independence Day. Those new to magic lantern shows were overwhelmed by the excitement and involvement that Terry puts into his shows. Those who have seen Terry and his company perform before were equally swept up by the action. Terry just keeps getting better and better.

As always, lots of magic *lanternalia* changed hands. Sale items were plentiful at the market, and the Sunday auction was the most successful to date in terms of income for the Society. Larry and Susan Rakow, assisted by Terry and Debbie Borton, worked into the wee hours organizing the auction lots. Larry Rakow and Mike Kessler ably assumed the auctioneer roles. Bidding was spirited, and 176 lots were sold for a total of $10,322—an all-time high for the Society! Of that, $1,302 goes to benefit the MLS*USA/CAN. Thanks!!

Everyone seemed to enjoy this convention. The hotel and meeting rooms worked out beautifully. The hotel staff worked closely with the planning committee and went out of their way to see to our every need. The same was true of the Maritime Museum staff. The city of San Diego and Homer and Betty hope that those who attended enjoyed their beautiful town and will return soon for another visit.

At the business meeting we elected a new slate of officers to two-year terms: Robert Hall, President; Homer Peabody, Vice President; and Ralph Shape, Secretary/Treasurer. Margaret and Nancy Bergh agreed to continue as editors of the *Magic Lantern Gazette*. We are grateful for their willingness to continue in this position. It is probably the most difficult job in the Society.

Part of the Society's business meeting was devoted to determining the site of the MLS*USA/CAN's eighth convention. Stepping up to volunteer to host the event were Larry and Susan Rakow. We are excited by the prospect of returning to the site of the Society's second convention. The committee began forming immediately, as Larry Cederblom agreed to help with the graphics and printing, and Ralph Shape volunteered to help organize the program. Start to make your plans now. See you in Cleveland, Ohio, in 1998!



The 1896 ferryboat *Berkeley* provided a charming setting for *A Victorian Patriotic Show,* as performed by the American Magic-Lantern Theater, featuring Debbie and Terry Borton *(above)*.

## Convention Reports

### Convention Reports

#### Convention Reports

*The following reports have been compiled from audio tapes from the convention, the named contributors, and the editors.*

## 1996 Convention Programme

### Friday, June 28

8:30 **Welcome & Convention Details** Jack Judson/Don Curran
8:45 **Welcome to San Diego** Hosts - Homer and Betty Peabody
9:15 **Voyage to Valhalla** Don Curran
9:45 **Presentations for Children** Larry Rakow
10:00 Coffee Break & Market open
10:30 **A Little Light on the Subject** Jack Judson
11:15 **Making Your Own Slides** Larry Cederblom
11:45 **The American Magic-Lantern Theater** Terry Borton
12:00 Lunch & Market open
2:00 **The Other Side of Central Park: Anna Curtis Chandler, 1910-1960** Barbara Fleisher Zucker
2:45 **Scientific Phaenomena** Doc Waddington
3:30 **Program Continuity** Larry Rakow
3:45 ***Living Pictures: From Magic Lanterns to Cinema*** Gerhard Honegger
4:15 **Georges Méliès & *The Magic Lantern*, 1903** Sandra Joy Lee
6:00 **Convention Banquet** On board the 1896 ferryboat, ***Berkeley***, at the Maritime Museum **Patriotic Show** by Terry Borton.

### Saturday, June 29

8:30 **Business meeting**
9:45 **Reminiscences of the Society** Joe Koch
10:00 Coffee Break & Market open
10:30 **Taboo Slides** Larry Rakow
10:45 **Safe Sex for Boys: Girls Are On Their Own** Bob and Sue Hall
11:15 **The Six-Minute Magic Lantern Show** Henry Clark
11:30 **70 Years of Theatre Advertising** Joe Koch
12:00 Grand Buffet Luncheon
2:00 **Some British Slide Carriers** plus **Anamorphic Anorthoscope** David Evans
2:45 **Making Something Out of Nothing** Larry Rakow
3:00 **History of the New Magic Lantern:The Development of IMAX** Jeffrey Kirsch
3:30 Intermission
3:45 **Health and Tobacco Use: Images from the Past** Ronald Des Roches
4:15 **Pioneer Movie Shows and the Transition to Film** Professor George Hall
5:30 Market; Final auction turn-in

### Sunday, June 30

8:00 Auction preview
9:30 **Grand Auction**
11:30 Lunch
1:00 Auction continues Settle Accounts; Goodbyes

## Georges Méliès, IMAX & "Professor" George Hall

by Jere Guldin

The transition from magic lanterns to motion pictures was explored in three presentations.

***Georges Méliès & "The Magic Lantern" (1903).*** On Friday, Sandra Joy Lee *(pictured at right),* of the University of Southern California School of Cinema and Television, screened a film practically unknown to most Society members, entitled, appropriately, *The Magic Lantern.* This was produced in 1903 by pioneer French filmmaker Georges Méliès, and involved a succession of characters who emerge from an outsized

*(Continued on page 8)*

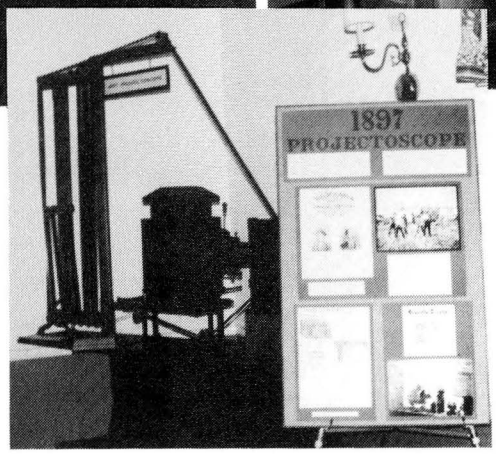
## *Convention Reports*
***continued***

*(Continued from page 7)*
magic lantern and cause havoc. (Interestingly, the projected magic lantern image in the film is not a slide but an actual moving picture, accomplished through double exposure.)

Lee quoted Martin Quigley, Jr., from his book *Magic Shadows: The Story of the Origin of Motion Pictures*, that it was "Georges Méliès, who brought the spirit of Phantasmagoria to the modern motion picture." As a professional magician and conjurer, Méliès's film specialties were trick films and fairyland fantasies, and *The Magic Lantern* was the perfect piece to exemplify the lantern-to-motion picture transitional period. The short film was accompanied by an audio tape of "A Cordillera," a musical composition by physicist and inventor William B. Lee (Sandra's brother) that enhanced the phantasmagorical visual imagery of the movie. Thanks also are due to MLS*US/CAN member Uwe Breker who suggested that Sandra Joy Lee present this program for the convention. It was a wonderful treat.

***History of the New Magic Lantern: The Development of IMAX.*** On Saturday, Dr. Jeffrey Kirsch, director of the Reuben H. Fleet Space Theater and Science Center in San Diego, gave a presentation on IMAX, the wide-film process in use today at selected theaters. Kirsch drew parallels to the development of IMAX and that of the magic lantern, extending even to the size of the unprojected image, with a single IMAX frame—printed horizontally on 70mm film, giving an image three times the size of regular 70mm—having approximately the same dimensions as a glass slide. Excerpts from a 1993 segment on IMAX from the television program "Q.E.D." also were presented.

***Pioneer Movie Shows and the Transition to Film.*** Concluding the second day of the conference, George Hall (assisted by Randy L. Munro) demonstrated his working replica of an 1897 Projectoscope, which was basically a magic lantern adapted for films, with the projecting lantern able to accommodate the projection of either slides or motion pictures, simply by moving it from one side to the other of the apparatus. Films shown on the Projectoscope were spliced in loops, and were screened three times in succession, with a twist in the loop so that, during the second time through, the image was reversed. Hall's program recreated this and included a presentation, via slides, on the development of the Projectoscope and its use in the United States, particularly the Southwest.




Views of Hall's Projectoscope. *Clockwise from left,* Randy Munro operated the projector; Munro and George Hall; and Hall's exhibit, showing (behind the projector) the spoolbank through which the film runs in an endless loop.

**More Program Highlights**
by Joe Koch

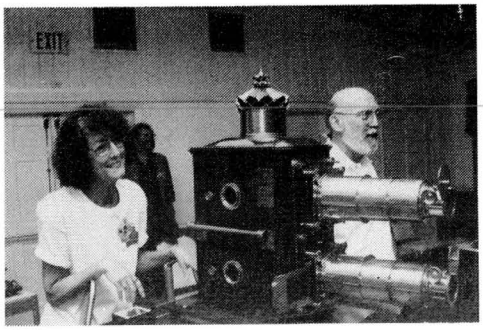
***"Living Pictures: From Magic Lanterns to Cinema."*** Gerhard Honegger, a retired schoolteacher, and his wife, Rachel, from Zurich, Switzerland, showed a 16mm film, *Living Pictures*—one of fifty instructional films he has produced for the Zurich school system. The film surveyed, with clear demonstrations, a variety of optical devices that depended upon the principle of persistence of vision and ranged from the magic lantern to cinema and television.

Honegger showed the motion effects produced for magic lantern projection by single and double slippers, lever and rackwork slides, and chromatropes. Biunial (or double) lanterns made it possible to exhibit dissolving views. The thaumatrope and zoetrope (or Wheel of Life) were also highlighted in this film—the title of which came from the narrative's conclusion:

> In reality, television and cinema only present us with a series of individual still photographs. The sluggishness of the human eye and the capacity of the human brain link those separate images together, enabling us to see LIVING PICTURES.

A couple of interesting sidelights: three generations of the Honegger family appeared in this film production: Gerhard and Rachel, their son (also a schoolteacher), and grandson. The film has been translated into Japanese and, for our benefit, from German to English.

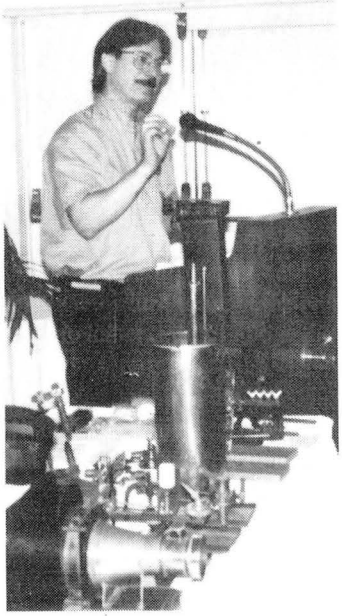
*(Continued on page 9)*



Instructors Sue and Robert Hall

***Safe Sex for Boys: Girls Are on Their Own.*** Bob and Sue Hall featured slides from the World War I era offering instruction (under the auspices of the U.S. Treasury Department) for men and boys, on protection against venereal diseases. (No wonder things are messed up in Washington!)

Their presentation was absolutely hilarious—especially as accompanied by Sue and Bob's comments along the way and when measured against today's standards of sex and morality. Having spent twenty-five years in the U.S. Navy and endured many VD lectures, I had special insight into the show.



Larry Rakow, in a series of superlative presentations.

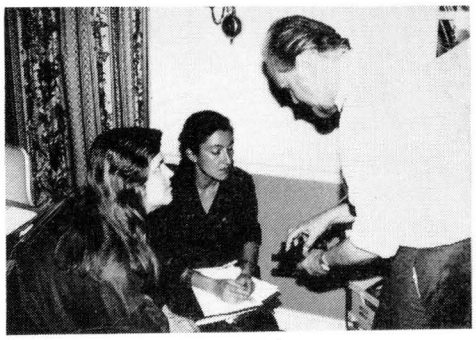
I especially enjoyed Larry Rakow's sequence of 15-minute programs spread out over the two days of the convention: ***Presentations for Children; Program Continuity and Sequencing; Taboo Slides;*** and ***Making Something Out of Nothing.*** I have been involved in magic lantern presentations for twenty-five years and thought I had seen it all, but I found I had much to learn after watching Larry's presentations. He truly is a gifted presenter, showman, writer, storyteller, and a few other superlatives, that I will not include for fear of embarrassing him. Well done, Larry!

Additional brief notes and comments about the program. ** ***Voyage to Valhalla.*** Don Curran spent his life in the right medium [broadcast communications]. As "Commodore M.G. Lantern," he was a real ham. ** Jack Judson's ***A Little Light on the Subject*** had a great finale—limelight, the next day! ** ***Making Your Own Slides.*** Larry Cederblom gave a very informative program about making digitized slide images from lantern slide transparencies. His talk was full of technical jargon. If you have questions, write to him directly. Larry is a master when it comes to computer graphics.** Barbara Zucker's work, ***The Other Side of Central Park: Anna Curtis Chandler, 1910-1960***, is fascinating, and the study continues. ** Terry Borton's ***American Magic-Lantern Theater***—Illuminating! His patriotic show was a smash hit and appropriate for the season. ** Doc Waddington's ***Scientific Phaenomena*** – Amazing, as were his experiments in London. ** I am happy that Sandra Joy Lee found a Georges Méliès film on ***The Magic Lantern*** – enchanting! ** Henry Clark puts on a good ***Six-Minute Magic Lantern Show!*** I can hardly wait to see, again, his rendition of Niagara Falls from the Canadian and U.S. sides, using the same slide. ** ***Pioneer Movie Shows and the Transition to Film.*** "Professor" George Hall's presentation was outstanding; most members had never seen such ancient equipment in operation. ** A GREAT BIG THANK YOU TO THE CONVENTION COMMITTEE FOR A WONDERFUL JOB!

**Some British Slide Carriers** Plus **Anamorphic Anorthoscope**
by Bob Hall

David Evans, assisted by his son Michael, exhibited and discussed fourteen British slide carriers and illustrated some of the pitfalls in their design and use.

A few of the disadvantages to watch out for, among the various examples, were (a) being left with a bright, blank screen while changing slides (a situation "abhorrent to lanternists"), (b) the unmounted slide being limited to a single size—usually 3.25 inches square (American-size slides not readily accepted), (c) difficulties in handling and maintenance due to complex construction (including lifts, wings, cranks, shutters, and curtains) or materials, and (d) problems of getting fingerprints all over the slides in the process of loading and unloading them. The buyer also would do well to be wary of contemporary evaluations of slide carriers: in one W.C. Hughes catalog, for instance, a reviewer, self-proclaimed "An Expert," was the manufacturer himself.



Beth Werling and Isotta Poggi took a closer look at David Evans's anamorphic anorthoscope.

The variety of makers represented and names of slide carrier models demonstrated by the Evanses were wonderful. Among them were Beard's Self-centring [sic], Patent Eclipse, and Self-centring Eclipse carriers; W.C. Hughes Presto carrier; Davenport's Patent Curtain slide carrier; the Uno Mano carrier; Newton; Wrench; and Thorton-Pickard.

David closed his show by demonstrating an Anamorphic Anorthoscope. This device turns distorted images into recognizable images. It consists of a slotted revolving plate that turns much like a chromatrope plate. The anamorphic image is put behind the plate and the device placed in the lantern. By causing the slotted plate to turn, the images—

*(Continued on page 10)*

*(Continued from page 9)*

in this case, an angel and a hand of playing cards—become recognizable.

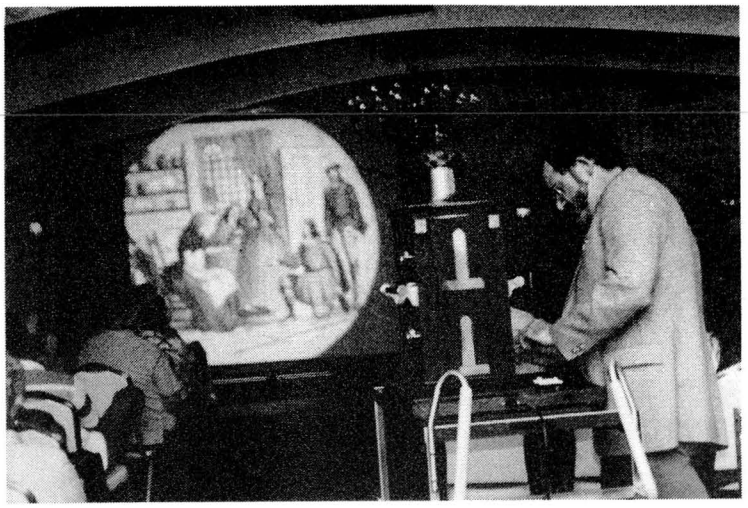
The interesting variety of carriers and his premiere demonstration of the anamorphic anorthoscope made this a very informative presentation. Thanks, David and Michael!

## Henry Clark's Six-Minute Magic Lantern Show

by Larry Rakow

Every lantern show I have seen has reflected, to one degree or another, the personality of the showman. Some attempt to re-create an authentic nineteenth-century atmosphere, and some skip between decades—even centuries—with ease. Some are serious affairs depicting tragedies or disasters. Others attempt to enliven the mind with scientific discourse. But the one I've enjoyed most, hands down, has been Mervyn Heard's "White's Wonders" Show, an event of unequaled silliness and hilarity that bears, I suppose, some vague resemblance to Victorian theater, but really succeeds in tickling twentieth-century funny-bones. Now it is with a tip of the hat to the aforementioned Englishman that I announce that America may well have found its own "wonder" in Henry Clark's debut show in San Diego.

Henry works at the living history museum, Old Bethpage Village Restoration, Long Island, New York, and has, during the past several Christmas seasons, presented a few magic lantern shows in an authentic one-room schoolhouse. Success breeds success, and the show has attracted such large audiences that he now presents six twenty-minute shows a night for the museum's series of "Candlelight Evenings" each December. Like most publicly funded institutions, Henry explained, Old Bethpage Village cannot afford to acquire large numbers of fine presentation slides and so he must make do with dribs and drabs, the dregs of other, finer collections. By way of introduction, he announced that we had, the previous night, witnessed Terry and Debbie Borton's American Magic-Lantern Theater, "the Rolls Royce of magic lantern shows," and now we were going to experience the Hyundai.



Henry Clark explicated the de-ermining of Cinderella.

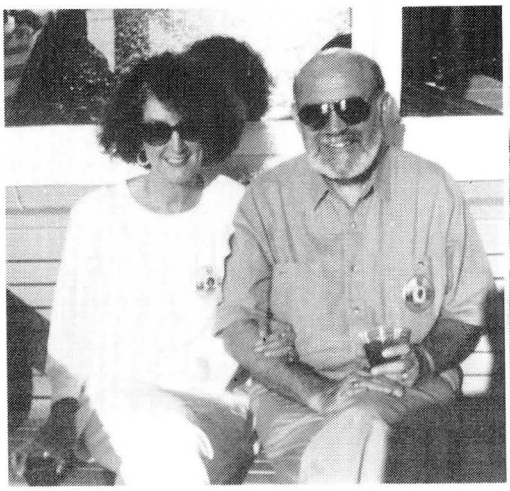
Though limited in number and quality, Henry made the most of each image and enlivened even the most mundane slide with hilarious patter, verbal puns and visual jokes. We traveled quickly from Niagara Falls (shown from both the U.S. and Canadian sides with a quickly reversed slide) to fairyland (where Cinderella was introduced as "a crazy mixed-up chick in glass slippers") to an original reading accompanying a great sequence that Henry retitled "The Pigs and Thaddeus Shew (or, Have you ever been blamed for something you didn't do?)." Puns were everywhere; and incongruous settings (the "Legend of the Rhine" taking place in Scotland) and characters ("Erik the Psychic Elk") kept the audience in stitches.

*Above,* a bit of clowning by Don Curran and Homer Peabody on Commodore M.G. Lantern's Voyage to Magic Lantern Valhalla. *Below,* host Ralph Shape welcomed folks to the banquet and show aboard the *Berkeley.*

Henry saved the best for last. A familiar slide of Washington crossing the Delaware was followed by an image "acquired at great expense"—Washington *returning* from his trip across the Delaware (see "Niagara Falls," above) and—through the magic of the biunial lantern—a stunning and very rare view of Washington vacationing at Loch Ness. Henry closed his show with a slide bearing the old Scottish message of farewell:

Every once in a while you will read a theater or movie review that points to a fresh-faced actor or actress as a "rising star." Mark my words, the magic lantern society has discovered such a showman in Mr. Clark, and I can't wait to see what he'll have cooked up for us two years from now in Cleveland!

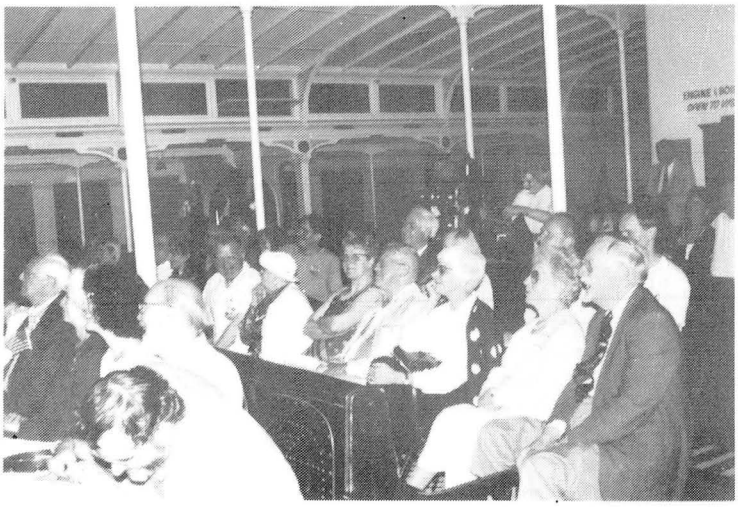
# *1996 Convention Scrapbook, San Diego, California*

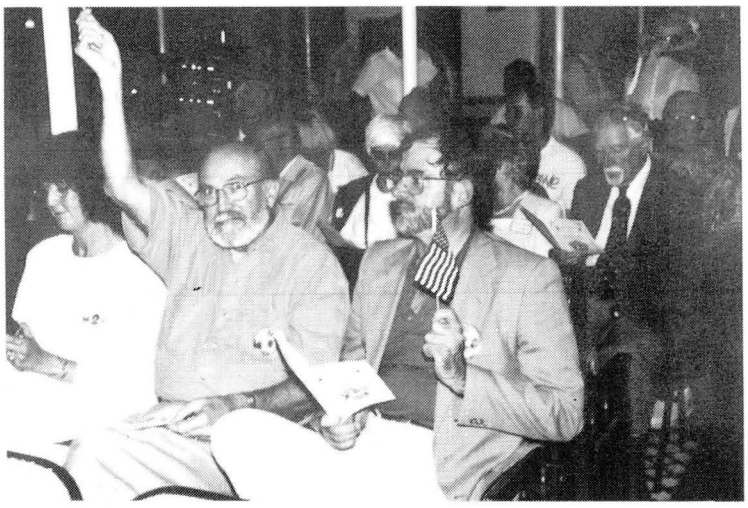


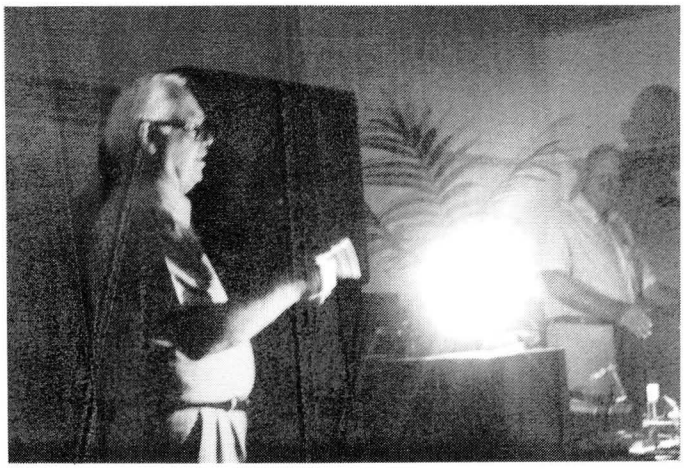
One highlight of the 1996 Convention of the Magic Lantern Society of the United States and Canada, held 28-30 June, was the Friday evening banquet and performance by the American Magic-Lantern Theater at San Diego's Maritime Museum.

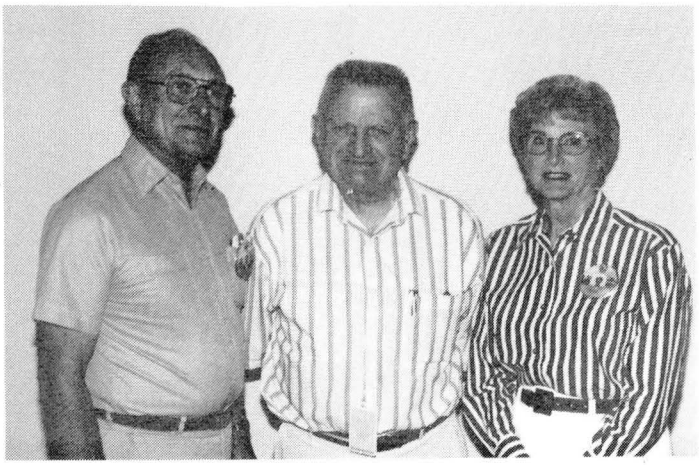
*Above, clockwise from top left:* [1] Mary and William Carroll; [2] Gerhard Honegger, Judie Shape, and Rachel Honegger; [3] Gerry and Jonathan Miller; [4] a museum guide *(foreground)* gave a tour of the *Star of India* to Nancy Bergh, Bill and Mary Carroll, and Rick and Faye Blankenhorn; [5] the MLS*USA/CAN's new presidential partners Sue and Robert Hall.

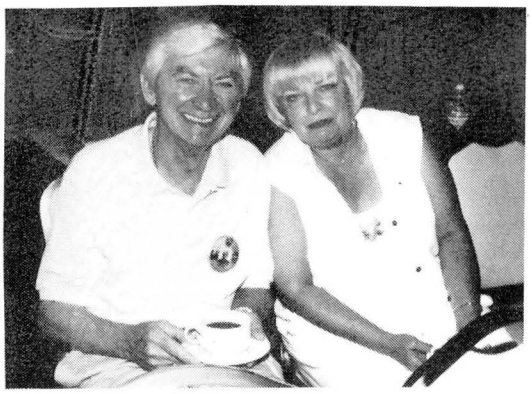
*Below,* two views of the enthusiastic audience warming up for the Bortons' *Victorian Patriotic Show* aboard the *S/S Berkeley*. Bob Hall and Henry Clark entered into the flag-waving spirit of the performance.

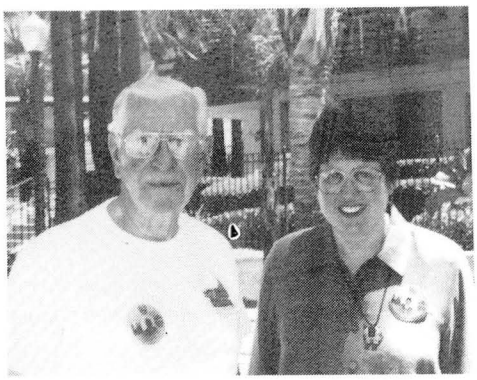


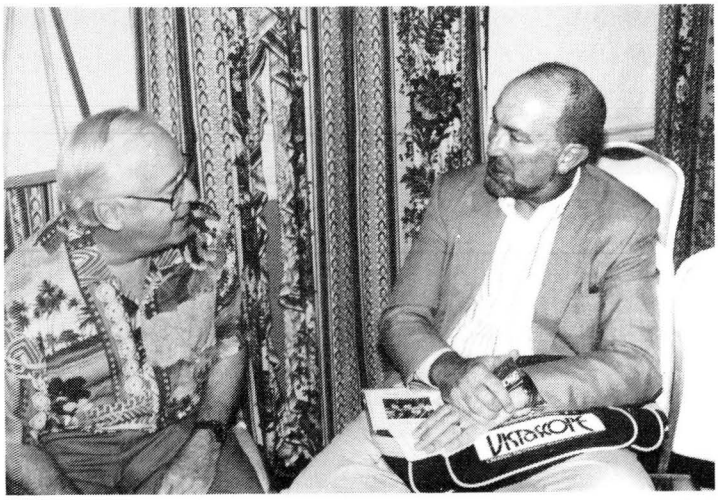








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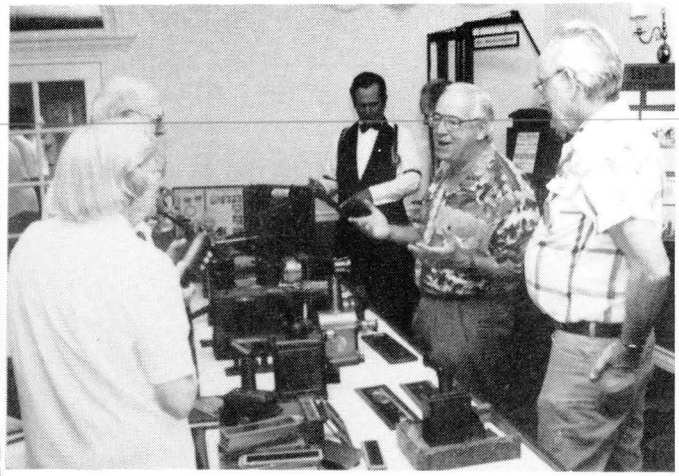
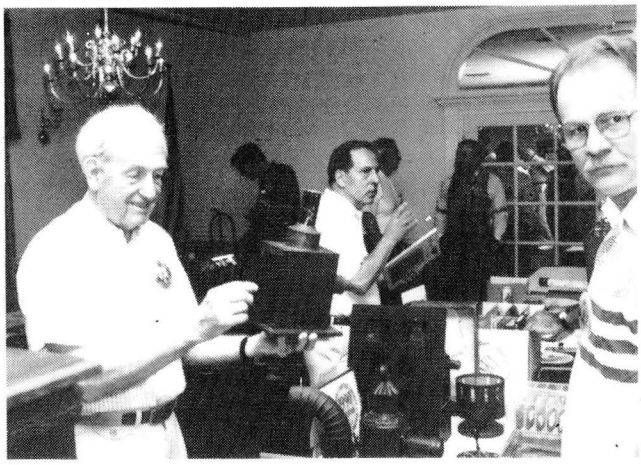
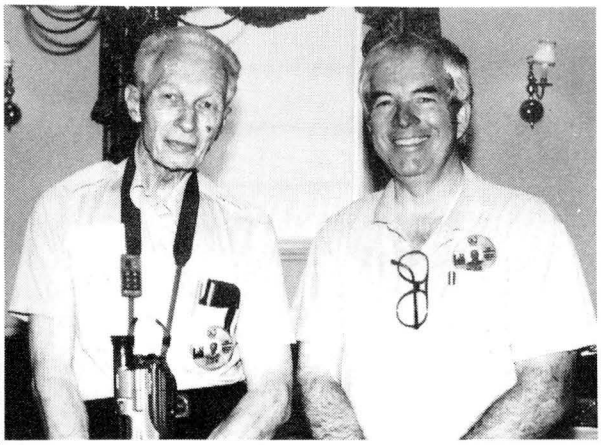


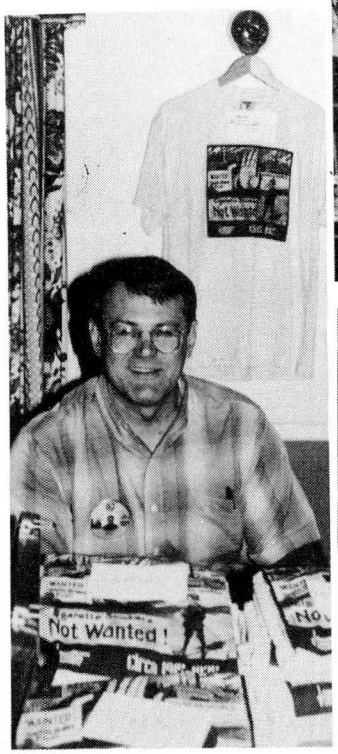
Scenes from the market. *Clockwise, from top left:* [1] Ernie Gehr and "Mike" Curran checked out slides; [2] Fran Askren *(left)* and Bob Skell *(right)* listened to Paul Tobias; *in background,* George Hall; [3] Tom Gertz examined a carbon-arc lamp in Paul Tobias's market stall; [4] Jonathan Miller, Ed Lennert, and Tom Gertz enjoyed the market's variety; and [5] a panoramic view of some of the fascinating array of items that were for sale.

*Opposite, at top,* Jack Judson's display of many kinds of illuminants used throughout the history of magic lantern projection.

*Opposite, clockwise from bottom left:* [1] Paul Tobias chatted with Jeffrey Kirsch, executive director of the Reuben H. Fleet Space Theater and Science Center, San Diego; [2] Dick Evans and Janis Hall enjoyed a coffee break; [3] Jack Judson made a brilliant display of limelight; [4] Floyd Hagedorn, Joe Koch, and Lenna Hagedorn took time out for a picture; [5] Elgin Smith and Margaret Bergh stood in front of the camera for a change; [6] Alan Heim showed Rick Blankenhorn an effect slide (some sort of biblical apocalyptic scene with clouds and fire) from the Royal Polytechnic; and—*at center*—[7] Larry Cederblom lectured on slidemaking methods involving computer scanning and digitized images.



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Magic Lantern Society
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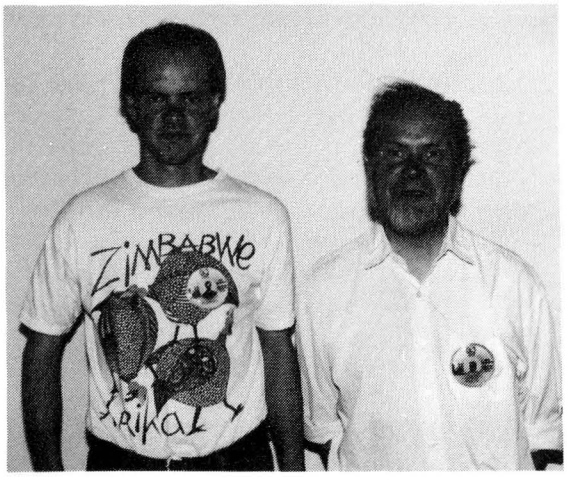
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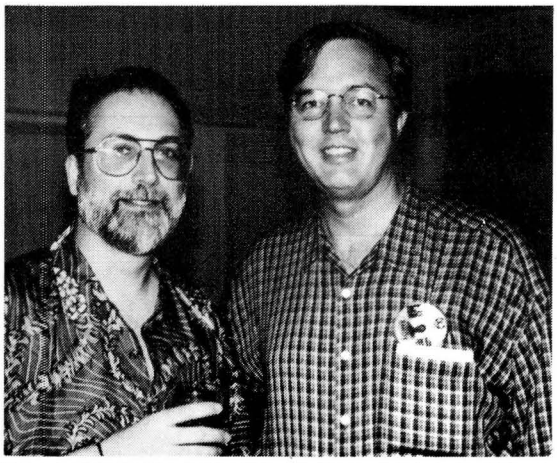
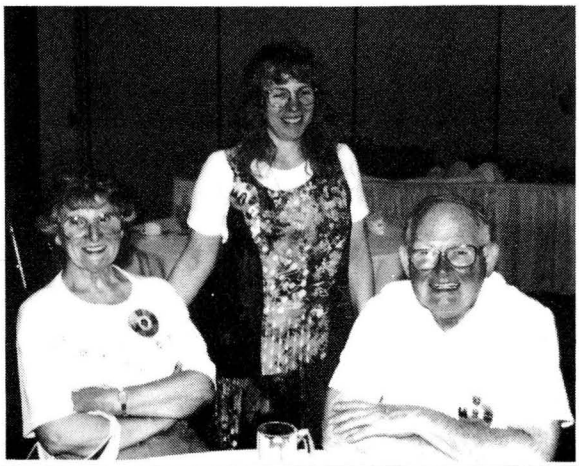
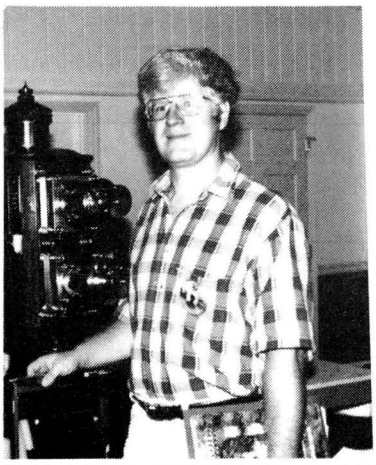
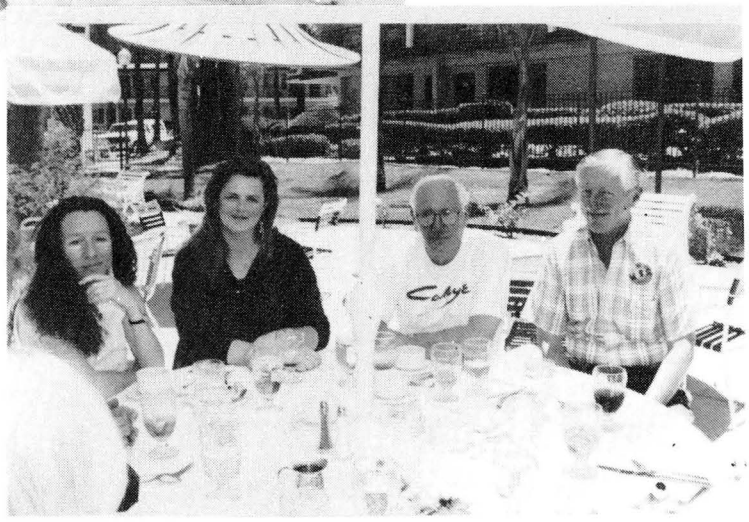


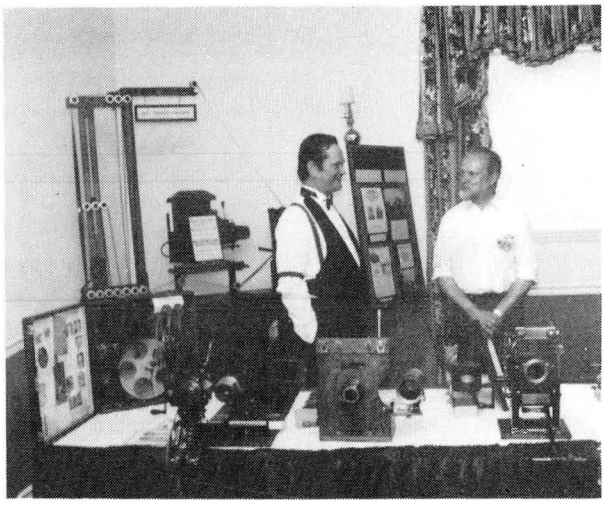




Saturday buffet luncheon on the Westwind Patio, with, *left to right around the table (in three views, beginning above),* [1] Ruth Stotter, Sue Christian, Betty Peabody, Sandra Joy Lee, [2] Isotta Poggi, Jola Mart-Shani, Maureen Ruth Furniss, Beth Werling, [3] Maureen Ruth Furniss, Beth Werling, Larry Stotter, and Ralph Shape.

*Above, right,* the Quality Resort-Mission Valley was nearly ideal for the 1996 convention of the MLS*USA/CAN. After the convention, Nancy Bergh spent a quiet moment in the courtyard, enjoying the gardens, birds, and pleasant surroundings.





*At left, above,* Jola Mart-Shani, Barbara Fleisher Zucker, and Sandra Joy Lee; *below,* "Professor" George Hall explains his Projectoscope exhibit to David Evans.

***Opposite,*** *lower middle,* the red, white, and blue 1996 convention cake—a true taste of ephemera! *Upper middle,* the busy marketplace.

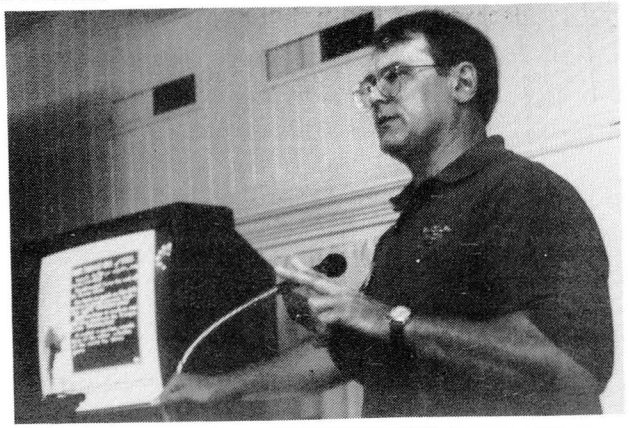
***Opposite,*** *clockwise from top left:* [1] Fran and Bob Askren; [2] Henry Clark and Herb Farmer; [3] Dick Wheeler and Mike Kessler; [4] Michael and David Evans; [5] Jere Guldin; [6] Joan Waddington, Susan Rakow, and Damer Waddington; [7] Randy Miller and Randy Haberkamp; and [8] Ronald Des Roches.

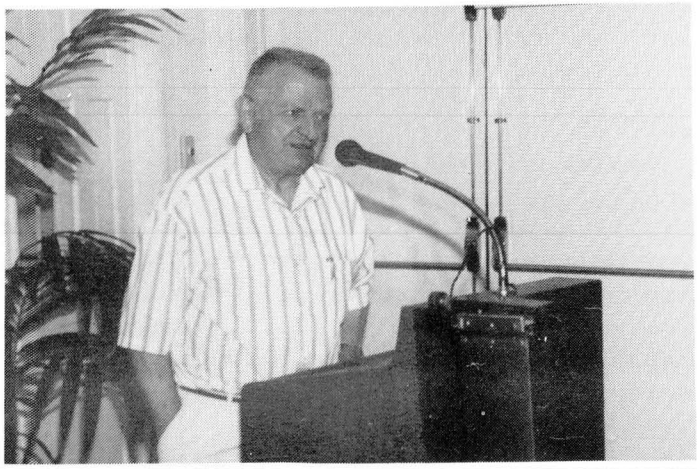
Auction attendees practiced their moves as the big event approached. *Above, left to right:* Joe Koch, Henry Clark [21], Betty Peabody [11], Ed Lennert, Mike Kessler [24], Larry Cederblom, Barbara Zucker [30], Judie Shape [35], Paul Tobias [1], Ruth Stotter, (unidentified man, hidden, behind Ruth), Damer Waddington, Sandra Joy Lee, Ernie Gehr, Larry Stotter, Alan Heim [5], Joan Waddington, Mary Carroll (hidden, behind Joan), Terry Borton, "Mike" Curran, Homer Peabody, Dick Wheeler [32], Don Curran, and Jack Judson [13] . . . and Larry Rakow.

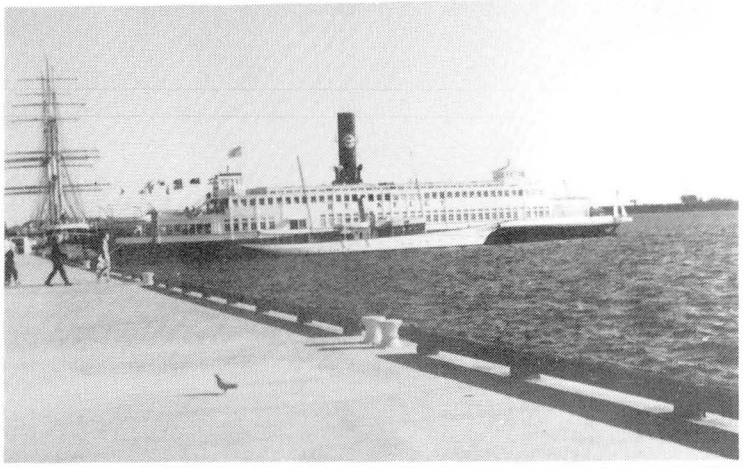
*Opposite, at top,* anticipation soared on the other side of the room, as the crowd prepared for auction action. *Left to right:* Larry Rakow [8], Dick Evans [26], Bob Askren [28], Nancy Bergh [2], Gerhard Honegger [10], Susan Rakow [38], Fran Askren, Sue Hall [17], Rick Blankenhorn [4], Margaret Bergh (hidden, behind Rick), Michael Evans, Rachel Honegger, Debbie Borton [39], Randy Miller [23], David Evans [25], Faye Blankenhorn, Dana Des Roches, Randy Haberkamp [9], Ron Des Roches [6], Floyd Hagedorn [7], Elgin Smith, Jere Guldin (hidden, behind Elgin), Isotta Poggi, Beth Werling [29], and Bob Skell [22]. (Panoramic photos by Bill Carroll.)

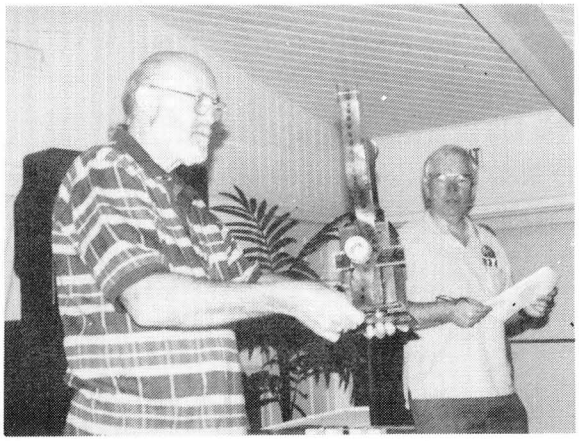
*Opposite, in the small photos clockwise from bottom left:* Maureen Furniss and Ed Lennert checked out auction items. Michael and David Evans, Gerhard and Rachel Honegger, Rick and Faye Blankenhorn, and Randy Miller awaited the auction. The auction preview drew a crowd, including, *left to right,* Isotta Poggi, Gerhard Honegger, Homer Peabody, and Bob Skell. At another preview table, the awestruck threesome in the foreground were David Evans, Ralph Shape, and Bill Carroll. Bob Hall displayed a lantern for auctioneer Mike Kessler. At auction's end, accounts were settled by Susan Rakow, Judie Shape, Henry Clark, Ralph Shape, Larry Rakow, Bob Hall, and Debbie Borton.

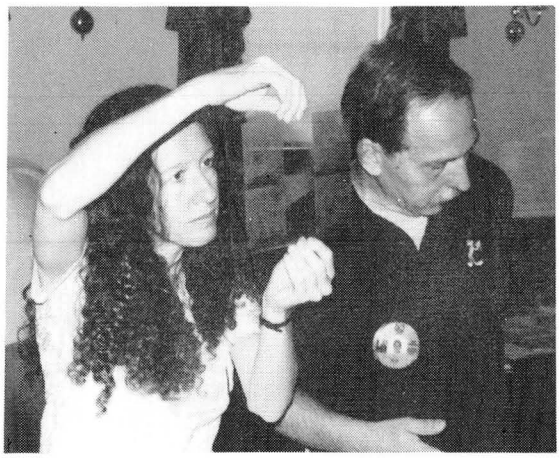
*Below, clockwise from bottom left:* Joe Koch reviewed the history of the Society; Mike and Don Curran took us on a Balzeresque tour to Valhalla; in connection with his health-education exhibit sponsored by the American Cancer Society, Ron Des Roches presented lantern slide "Images from the Past" dealing with health and tobacco use; ships of the Maritime Museum include the 1896 ferry *S/S Berkeley.*



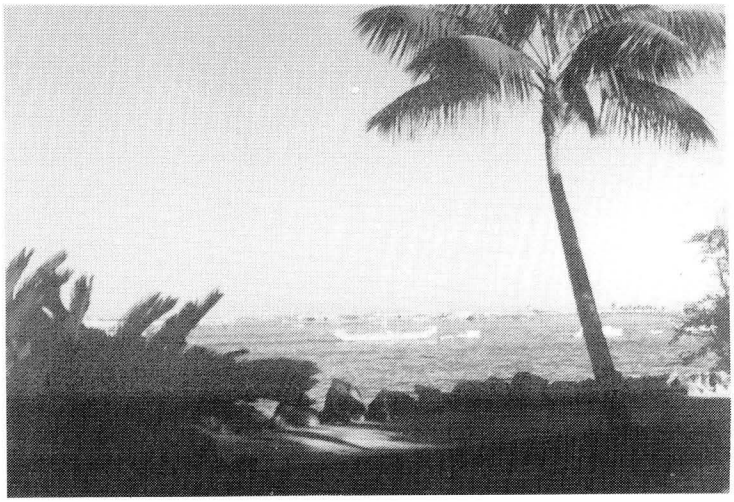








Musical interludes, including a spontaneous, song-slide tribute to "Betty Co-ed" Peabody, at the Bali Hai Restaurant. *Above left to right:* Rachel and Gerhard Honegger; Sharon and Larry Cederblom, Damer Waddington, Michael Evans, Ralph Shape, [David Evans and Judie Shape, mostly hidden from view], and Joan Waddington; Homer and Betty Peabody.



*Below,* at the close of a perfect evening by the bay, at the Bali Hai Restaurant, the group gathered for a farewell photo. *Kneeling in front, left to right:* Larry and Sharon Cederblom, Ralph Shape, Joan Waddington, Sue Hall, Debbie Borton, and Gerhard Honegger.
*Standing in back, left to right:* Homer Peabody, David Evans, Judie Shape,[Michael Evans was there behind Judie, but hidden from the camera!], Damer Waddington, Bob Hall, Linde McNeel, Jack Judson, Barbara Zucker, Betty Peabody, Terry Borton, Susan and Larry Rakow, Elgin Smith, Nancy Bergh, and Rachel Honegger. (Photo by Margaret Bergh.)

*At right,* a San Diego harbor view from Bali Hai.

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*Above and left*, letterhead from the Warshaw Collection of Business Americana. Used by permission of the Archives Center, National Museum of American History, Smithsonian Institution.

## *The Convention and beyond . . .*

As reported in the MLS*USA/CAN convention summaries, Sandra Joy Lee treated attendees to a viewing of one of Georges Méliès's "STAR" films. Imagine our delight when, on a recent business trip to Washington, DC, that allowed time for a little research, we discovered the *Complete Catalog of Genuine and Original "STAR" Films (Moving Pictures) Manufactured by Geo. Méliès of Paris* (1905) and an item of business correspondence from 1907 in the archives of the Smithsonian Institution's Warshaw Collection of Business Americana. The catalog was issued by the firm's New York City branch (No. 204 East 38th Street), managed by Georges's brother, Gaston Méliès.

The following entry appears on pages 36-37:

**520-524 The Magic Lantern.** (*An amusing and picturesque ballet with several captivating new tricks.*) Length, 315 feet..$47.25

The scene represents the interior of a toyshop. Punchinello makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after, performing a step to the tune of "Au clair de la lune." The latter holds a candlestick and he shows his friend Punchinello that it gives no more light while quoting some words of the familiar song quite a propos. "You wish some light," says Punchinello, "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platfrom [sic] and construct, section by section, a huge magic lantern. Punchinello puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc, within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierrot and Punchinello highly magnified. (These moving pictures dissolve one into the other upon a white background, a new feat in cinematographic work.) Punchinello puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six English dancing girls, who do a four-step after the style of the Barrison Sisters. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The dancers retire. The magic lantern, which had been shut up by Punchinello, again opens and out of it emerges an entire corps de ballet from the Paris Opera House, and they all execute a dance together. The "premiere danseuse" comes on and mingles with the dancers; Punchinello and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of police men arrive. Pierrot and Punchinello hide in the lantern. These policemen, with eccentric manners, examine it on every side. Suddenly the lantern opens, but Pierrot and Punchinello have vanished and they have been replaced by a monster who extends himself and contracts, and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion; the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a comical fashion.

Our thanks to the staff of the Archives Center at the National Museum of American History for their helpfulness in orienting us to their extensive collections on our brief visit. A note of recommendation: their room for researchers is small so, if you plan to visit the Center, call ahead to make an appointment. TEL: (202) 357-3270 FAX: (202) 786-2453 Internet: ACNMAH@SIVM.SI.EDU

***the editors***

# *THE FIRST MOTION PICTURES IN THE SOUTHWEST*

*by George C. Hall*

*George C. Hall is the author of an article on C.L. White, "The First Moving Picture in Arizona—or Was It?" Film History 3 (1989): 1-9. At the San Diego convention "Professor" Hall demonstrated his working replica of the 1897 "Projectoscope" used by White. For further discussion, contact: George C. Hall, 835 East Windsor, Tucson, AZ 85719. Tel. (520) 888-2490.*

The following compilation of data comes from a decade of research concerning the first motion pictures to be exhibited in the Southwest, especially in Arizona and New Mexico. There are two main categories of the early motion picture exhibitors: **vaudeville shows** that played opera houses in larger towns and carried motion picture machines with them to show films as an added attraction, and **itinerant showmen** who were independents, doing their own advance work, such as publicity and bookings. By using limelight and needing only a darkened room to put on a show, these itinerants could put on an exhibition in primitive settings on short notice, whenever they thought they could get a crowd. They often used a phonograph and simple sound effects. Many times their films were referred to as "scenes," and magic lantern slides—as well as the limelight—were incorporated into their programs; consequently, these itinerant showmen might be looked upon as an evolution of—rather than an alternative to—the magic lantern lecturers.

Another way that the country saw movies for the first time was through a venue that has seldom been considered outside circus history circles: that is, as a **"black tent" side show**. The most outstanding example is the Ringling Brothers Circus of 1897. The Route Book for the show tells details of how the circus worked and how the first projected films were exploited as a sensational novelty. Sets of magic lantern slides about the 1897 Ringling Brothers tour, as well as "Optigraph" film-projecting attachments for magic lanterns, and kits that included tickets and posters, were sold through the Sears, Roebuck & Co. mail order catalogs in the early 1900s.

What prompted my research was the discovery of the activities of C.L. "Vally" White, an itinerant showman who exhibited the first movies to be seen by many of the people—including Apache Indians—who lived in the outback of Arizona. His story was well documented in contemporary newspapers and in a paper written by his partner Charles Clark, who for many years served as president of the Arizona Historical Society. Clark thought that White was the first to show movies in Arizona. However, newspaper accounts reveal that not only was C.L. White the second, but that no fewer than five other movie shows—either with vaudeville troupes or itinerants—were active at the same time. White came to a sad end, when he was killed as the result of a railroad accident in 1898.

My research concentrates on the period during which he was showing his films. It is hoped that this effort will bring a greater awareness and appreciation of the pioneers in the exhibition of motion pictures.

## VAUDEVILLE SHOWS

**Bittner Theater Company**
Projector: Edison Triograph [sic].
Films: 4 listed: *New York Fire; Stable Fire; Bryan Train; McKinley Inauguration Parade.*
Dates/Places: 25 October 1897 to 20 January 1898: 32 show dates in 8 locations.
New Mexico: Albuquerque, 6 dates; Las Vegas, 6; Socorro, 1; Raton, 2.
Arizona: Prescott, 6; Jerome, 1; Tucson, 6; Bisbee, 4.

**Buckman Farce Comedy Company**
Projector: Amet Magniscope.
Films: 16 listed: *Fire Alarm; Burning Stable; Sea Waves; Grand Boulevard of Paris; Steamer St. Louis leaving New York City; Grover Cleveland riding through Hyde Park; Butterfly Girl; Empire State Express; A Negro Mishap; Ghost Dance of the Sioux Indians; Cock Fight, Blacksmith Shop; Umbrella Dance by the Lay Sisters; Corbett-Fitzsimmons Fight; Lone Fisherman.*
Dates/Places: 22 April 1897 to 7 June 1897: 34 show dates in 6 locations.
Texas: El Paso, 5 dates.
New Mexico: Albuquerque, 4; Gallup, 2..
Arizona: Prescott, 5; Phoenix, 12; Tucson, 6.

**Edna Paige Comedy Company**
Projector: Edison's Vitascope.
Films: 8 listed: *Spanish Bull Fight; Corbett-Fitzsimmons Fight; Morning Bath; Black Diamond Express; Statue of Liberty; Turkish Dancers; Chicken Fight; Police Patrol.*
Dates/Places: 13 January 1898 to 13 February 1898: 18 show dates in 3 locations.
New Mexico: Raton, 6 dates; Las Vegas, 6; Albuquerque, 6.

**Kempton Komedy Kompany**
Projector: Edison "Biograph" [sic].
Films: 1 listed: *Corbett-Fitzsimmons Fight*
Dates/Places: 31 May 1897 to 5 June 1897: 6 show dates at one location.
New Mexico: Las Vegas, 6 dates.

## ITINERANT SHOWMEN

**Gus Hammel & Ed Patten**
Projector: Amet Magniscope, later billed as Edison Projectoscope; phonograph mentioned.
Films: 5 listed: *Corbett-Courtney Fight; Seminary Girls; Black Diamond Express; Serpent Dance; Morning Bath.*
Dates/Places: 10 August 1897 to 30 October 1897: 7 show dates in 6 locations.
New Mexico: Hillsboro, 1 date; Kingston, 1; Socorro, 2; Albuquerque, 1; Santa Fe, 1; Las Vegas, 1.

*(Continued on page 21)*

**C.L. White's Marvelous Projectoscope Show**
Projector: Edison Projectoscope; phonograph mentioned.
Films: 32 listed: *Baby's Quarrel; Black Diamond Express; Black Horse Cavalry; Blacksmith Shop; Buffalo Horse Market; Burning Stable; Chinese Laundry; Clark's Thread Mill; Corbett-Courtney Fight; The Elopement; Feeding the Doves; Going to the Fire; Great Acrobatic Scene; Great Fire Scene; Hurdle Riders; Learning to Skate; Lone Fisherman; The Kiss; Morning Alarm; Morning Bath; Now I Lay Me; Parisian Dancers; Police Patrol; Saddle Vaulting and Hurdle Jumping; Santa Fe Limited; Santa Monica Surf Scene; Seminary Girls; Serpentine Dances, Shooting the Chutes; Skirt Dance—Cissy Fitzgerald; Spanish Bullfight; S.P. Flyer; Sunset Limited.*
Dates/Places: 12 July 1897 to 4 February 1898: 50 show dates in 21 locations.

Arizona: Bisbee, 2 dates; Nogales, 1; Tombstone, 4; Florence, 1; Phoenix, 5; Prescott, 1; Jerome, 1; Ash Fork, 1; Kingman, 3; Chloride, 1; White Hills, 2; Williams, 6; Holbrook, 6; Snowflake, 2; Show Low, 1; Concho, 1; St. Johns, 1; Springerville, 2; Fort Apache, 3.
New Mexico: Silver City, 5.
California: Needles, 1.

**"BLACK TENT" SIDE SHOW**

**Ringling Brothers Circus**
Projector: Edison Projectoscope.
Films: 3 listed: *Corbett Fight; Cavalry Charge; Mounted Cavalry.*
Dates/Places: 26 April 1897 to 23 October 1897: 151 show dates and locations.

Illinois, 13 dates; Iowa, 12; Missouri, 6; Kansas, 33; Colorado, 5; Wyoming, 1; Utah, 4; Idaho, 1; Montana, 7; North Dakota, 4; Minnesota, 14; South Dakota, 6; Wisconsin, 4; Michigan, 16; Indiana, 1; Nebraska, 17; Oklahoma Territory, 7.

***EPILOGUE***

The research results, above, reveal that in the first ten months that motion pictures were exhibited in the territories of Arizona and New Mexico , four different makes of machines were used to show more than forty films on at least 134 documented occasions in twenty-nine towns. (If one could count the shows performed in any number of small mining camps along the performers' routes, the figures, undoubtedly, would run higher.)

The projectors were an Amet Magniscope, an Edison Projectoscope, a Vitascope, and a Biograph. The magic name "Edison" was often attached in publicity to enhance the image, and there is no way of knowing exactly how accurate all the descriptions were; but this research does demonstrate just how soon it was, after the first exhibitions in the East had taken place, that motion picture technology and movies came to the "Wild West."

The first films shot in New Mexico were made by the Edison company in 1898, and the first films shot in Arizona were made that same year by the travelogue lecturer Burton Holmes. Oscar B. DePue was the cameraman; he filmed the Grand Canyon of Arizona, as well as the Hopi Snake Dance and a Navajo festival. Holmes returned the following year and showed the Navajo the films he had taken of them (which must have been an ethnological first of some sort).

One last bit of intriguing information comes from a Phoenix, Arizona, newspaper, 5 June 1898: the advertisement and description of a "Cinematagrafo" that was being show by a Monsieur Monliniez, who had just finished a tour of Mexico. No film titles were mentioned, but the movies were described as being "absolutely steady and perfect and of about ten times the duration of any others, the time being from one and a half to two minutes for a picture."

## *The Movie Machine Society Meets in a Castle 8-9 November 1996*

Alan Kattelle

On a brisk November evening in San Antonio, some thirty-five movie machine aficionados crossed a drawbridge, passed through a stone portal, and entered a truly magic land—the famed Magic Lantern Castle created by Jack Judson, Jr., Lord of the Castle, and collector extraordinaire. It was Friday, 8 November, and the seventh annual meeting of the Movie Machine Society was underway, beginning with a reception and tour of the Castle, guided by our genial host. For those who have not had the pleasure of a visit to the Castle, it is simply the finest, most complete exhibit of magic lanterns of every vintage and degree of complexity, lantern slides, illuminating devices, and related equipment that exists anywhere in the world. Not only is the equipment of superlative quality, but the method of exhibition is beyond compare.

A full day of presentations followed on Saturday. Frank Thompson (author of a book on the same subject) told of the early movie career of Gaston Méliès (brother of the famed Georges Méliès) who operated a studio in San Antonio between 1910 and 1914. Jack Judson kept the audience enthralled by a lecture and demonstration of the history of illuminating devices, capped by a spectacular display of genuine limelight. Jack topped off his talk with some marvelous mechanical slides. Bob Sieberg, of Austin, gave an overview of restoration and reproduction of parts for antique equipment, a subject at which Bob is an acknowledged master craftsman. Sandra Joy Lee, vice president of the Movie Machine Society, previewed possible movie machines of the future, and Walt Pfeiffer demonstrated a variety of pre-cinema devices.

Alan Kattelle gave a slide-illustrated account of his acquisition and eventual identification of one of the first professional wood-body cameras made by Bell & Howell about 1909, of which fewer than a half dozen are known to exist. The career of Carl Lewis Gregory, pioneer of underwater cinematography, was related by Jonathan Miller; and Thomas Bleich, well-known panoramic photographer of Austin, discussed film-to-video transfer. A new member, Beth Werling, collection manager of movie objects at the Los Angeles Natural History Museum, gave an interesting presentation on this little known resource for early machines and literature thereon. After a stupendous day, the group gathered at the river, for a banquet aboard picturesque dinner barges that cruised through the heart of San Antonio.

# Lantern Lights

## MEMBERS SHINE IN THE LOCAL PRESS

### M. Lindsay Lambert

[Reprinted from Lynn Saxberg, "Collector's Corner: Lanternist entertains with historical facts," *The Ottawa Citizen* (3 February 1996): J2]

Historian and lecturer **Lindsay Lambert** has a collection that transforms him into a Victorian-era entertainer. The Ottawa resident is one of the few people in Canada equipped to give a magic lantern show, the centuries-old version of a carousel slide show.

"I'm less of a collector than a showman," he says. "I acquired the equipment for use, which I think is a nice way to collect."

Lambert discovered magic lanterns through his research into early theatrical lighting. First invented around the mid-17th century, the lantern is a projector that uses a light source to project images on a wall or other surface. A forerunner to cinema technology, magic lanterns were used widely in the last century to entertain, inform, spread propaganda and preach.

With a British-made projector from the turn of the century and more than 80 slides dating from 1860-1910, Lambert has been giving occasional magic lantern shows in the Ottawa area for two years.

At the Museum of Science and Technology last weekend, Lambert mounted a show in conjunction with the new exhibit, Illuminating the Story of Projection, which celebrates a century of cinema and includes a magic lantern display. The exhibit runs until June.

Lambert likes to be called "Professor" Lambert, in keeping with the Victorian showman tradition. He plays up his role as a lanternist, entertaining audiences with historical facts, political and social commentary, sound effects and even an occasional song as he shows his slides.

The collection is remarkable. There are slides that show the schematics of magic lanterns, slides that illustrate Victorian life, images of the Klondike Gold Rush, and charts of alcohol-consumption statistics used by temperance societies.

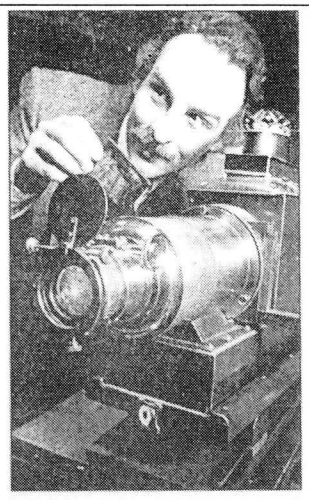
There is also a transportation series, including a picture of the streetcar that traveled to Britannia Bay, and slides that show people reading, swimming, logging, fighting fires, riding bicycles and more. Some of the glass slides are handpainted, others are created from photographs.

Some of Lambert's most effective slides are moving images, including a lion's mouth opening, a dog jumping through a hoop and a swan drinking.

Lambert, a Saskatchewan native who used to collect and use photographic equipment, began accumulating slides and projectors almost 20 years ago. One day he realized he had the complete workings of a magic lantern show.

Most things just sit on shelves looking pretty," Lambert says. "But it's fun to use them for their original purpose. The show combines education and entertainment and it's something you can share. It's a way of keeping history alive."

Lambert is always looking for interesting slides to add to his show. To contact him about magic lanterns and slides, or to find out about his next show, phone [613] 730-7797.



— Chris Mikula, Citizen

SHOWMAN: Lindsay Lambert and his magic lantern

### *Bob Askren*

[Reprinted from the *Liberty Tribune* [Liberty, Missouri] (10 April 1996)]

IT'S MAGIC—Historian Bob Askren mesmerized those recently attending the Clay County Museum & Historical Society's annual dinner with his "magic lanterns." Askren showed handpainted glass slides through his antique projector. He owns 21 lanterns and about 1,000 slides, most of which were produced in Europe.

### *David Brooke*

[Reprinted from "Magic lantern show to aid the House of Local History," *North Adams Transcript* (9 May 1996)]

One form of entertainment in the Berkshires in 1896 would have been a magic lantern show, replete with special effects, cautionary tales, recitations, and comic slides. A performance Friday, 7:30 p.m., at The Orchards on Friday will give area residents a taste of this.

David Brooke will use a burial [Oops! a phantasmagorically macabre slip of the spelling checker; we think they meant a

*(Continued on page 23)*

*(Continued from page 22)*

"*biunial*"—Ed.] or double projector of the 1890s and will show a variety of slides, many of them hand-painted, from the period 1850-1910. The moving tale of "Pussycat's Road to Ruin" will be shown for cat lovers, a volcano will erupt and artificial fireworks will explode on screen. Advice will be given on healthful exercise, and the audience will be asked at one point to sing along.

The program will conclude with a vaudeville show of comic slides ("The Billstown Follies"), and the remarkable dream of "The Ratcatcher." Assisting David Brooke will be Dustin Wees as The Operator and Howie Levitz as The Accompanist.

The magic lantern—we call it a projector—has had a long history as a public and private entertainer. By the end of the Victorian era, it began to experience competition from the newly arrived movies—to which it had contributed many special effects.

Introduced in the 17th century as an optical curiosity, and in the hands of traveling showmen by the 18th, the lantern flourished, especially during the Victorian period. A great variety of lanterns, slides (initially hand-painted), books and even magazines on the subject were available to the public.

Animation through moving slides and dissolving effects, became increasingly sophisticated, and nowhere was this more apparent than at the Royal Polytechnic Institution (1838-1881) in London where Professor Pepper (who introduced the famous stage illusion known as "Pepper's Ghost) was director for many years. The "Poly" made its own elaborate slides, used many lanterns at one time with both front and rear projection, and—for its popular Christmas pantomimes—employed "all the resources of its chemical department."

The lantern also was used by ministers, missionaries, scientists, school masters, temperance lectures and professional entertainers, not to mention such amateurs as parents and children.

Admission is $7.50 with children under 12 admitted free. Tickets are available at B&L Service, McClelland's Stationery, the Williamstown Public Library, or from any board member of the House of Local History. Proceeds will benefit the House of Local History.

## SONG SLIDES ON STAGE IN THE "MINNEAPPLE"

Margaret and Nancy Bergh

In June, we presented our program, "Picture the Songs" for the members of the **Woman's Club of Minneapolis**. It was a treat to be in an auditorium complete with a full-fledged sound system and a capable stage manager.

We were fortunate to be able to add some new music to this program. Max Morath provided new recordings for a novelty number, *Pots and Pans,* and another piece that was especially apt for this audience. In 1913 composer/lyricist Charles K. Harris (of *After the Ball* fame) published that unforgettable illustrated song, *Please, Miss Central, Find My Mamma.* The song tells the plaintive story of two little children alone at home who resort to calling "Central" (the telephone operator) to help them find their Mamma. Big sister tells her baby brother not to cry—that Mamma will be home soon, although she's "*busy at the woman's club all day*, planning homes for babes like you and me."

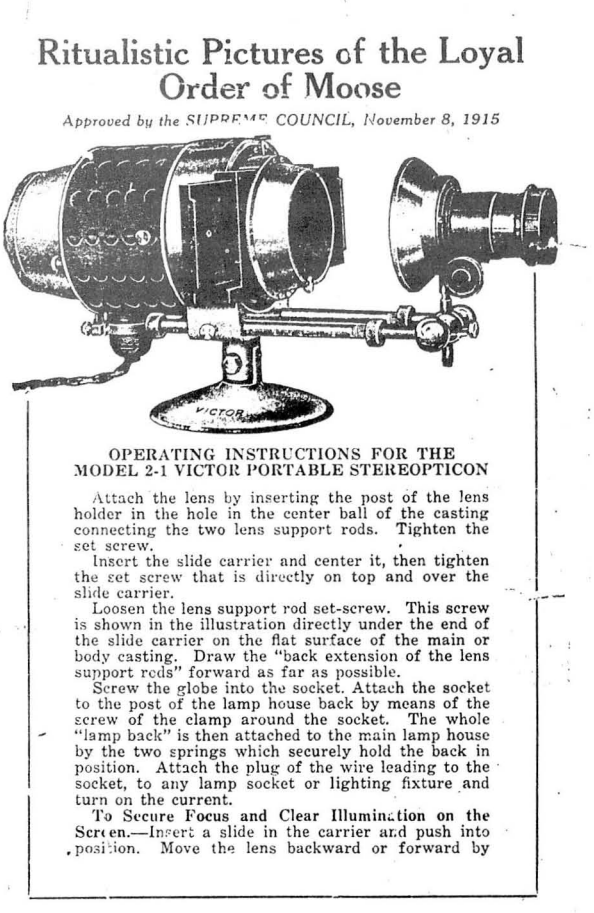
"Yes, I know," sighed Billy,
"Maybe I am silly,
But I wish mamma
Stayed home with me!"

In not-so-subtle criticism of this mother, "Central" cries, "I'd be home...if *I* had a mother's choice; home was made for mothers all to prize." As one of the women in the audience said to us afterwards, "we forget just how long the struggle to define women's roles has been going on!"

On November 7, "Marnan" made another appearance in one of a series of public lectures designed to accompany an exhibit at the University of Minnesota **Weisman Art Museum**, *"Theatre of the Fraternity: Staging the Ritual Space of the Scottish Rite of Freemasonry, 1896-1929."* An audience of about ninety people became part of the entertainment—enthusiastically singing along, even whistling a University school song, "The Minnesota Rouser," while Nancy operated a new slipping slide—the flutist—purchased at the San Diego auction!

(Coming attraction: in February we will be doing a Valentine's Day version for the Sunday afternoon family program at the Minnesota Historical Society's **History Center** in St. Paul.)

*(Continued on page 24)*


Ritualistic Pictures of the Loyal Order of Moose

Approved by the SUPREME COUNCIL, November 8, 1915




OPERATING INSTRUCTIONS FOR THE MODEL 2-1 VICTOR PORTABLE STEREOPTICON

Attach the lens by inserting the post of the lens holder in the hole in the center ball of the casting connecting the two lens support rods. Tighten the set screw.

Insert the slide carrier and center it, then tighten the set screw that is directly on top and over the slide carrier.

Loosen the lens support rod set-screw. This screw is shown in the illustration directly under the end of the slide carrier on the flat surface of the main or body casting. Draw the "back extension of the lens support rods" forward as far as possible.

Screw the globe into the socket. Attach the socket to the post of the lamp house back by means of the screw of the clamp around the socket. The whole "lamp back" is then attached to the main lamp house by the two springs which securely hold the back in position. Attach the plug of the wire leading to the socket, to any lamp socket or lighting fixture and turn on the current.

To Secure Focus and Clear Illumination on the Screen.—Insert a slide in the carrier and push into position. Move the lens backward or forward by

*At right,* the Victor Portable Stereopticon, Model 2-1, was a lantern marketed for lodge use, as evidenced by the four-page instruction pamphlet, the first page of which is shown here. "Directions For Showing Ritualistic Pictures" (including light cues for certain lectures in the rituals of the Loyal Order of Moose) are printed in this pamphlet by Victor, the Davenport, Iowa, manufacturer. From the Marnan Collection, Minneapolis, MN.

*(Continued from page 23)*

**FROM THE NORTHWEST CORNER**
Alice Koch

**The Magic Lantern Society of the United States and Canada—Northwest Group** met at the home of Harvey and Sharon Becker, Sunday, 21 April 1996, in Vancouver, Washington. Present were the Halls, Kochs, Beckers, John Potter, and Larry Cederblom. Also present was six-month-old Breanna, granddaughter of the Halls.

Members shared bits and pieces: John Potter showed a postcard of the Ferry Pt. Defiance, Tacoma, WA; Sue Hall showed a book, *Victoria,* that mentions a "Stanhope;" Joe Koch passed around *Antique Trader* magazines; and Sue brought out an article on "Dissolving Views," by Sally Palmer. Plans were made to bring articles and literature for the Northwest Group's display table at the Camera Show at the Puyallup, WA, Fairgrounds, 27 April 1996. Plans for the San Diego convention in June were also discussed.

After a lovely lunch, it was slide time. Harvey showed a set of beautiful hand-colored slides about "St. George and the Dragon," as well as two sets of live-model illustrated song slides—"My Old Lady" and "'Scuse Me To-day" (1909). The latter depicts kids playing hooky from school and includes a colorful illustration of a "Ringling Bros. Presenting Schuman's German Horse Circus" billboard. (*See slide illustration at left.*)

Sue presented slides of various bridges, including the Brooklyn Bridge, East River Bridge, the Rialto in Venice, St. Louis (Eads), a railway bridge in Quebec, covered bridge, Vermont, Portage Bridge, Niagara Falls, and Calcutta Bridge, India. Also, she showed slides of "Andreas Hoffer, a Tyrolean prisoner, his capture, imprisonment and execution"—very interesting.

**FROM THE NORTHEAST CORNER**
Terry Borton

The sky was overcast, but that didn't dampen the enthusiasm of the fifteen people who gathered, May 1996, in Haddam, Connecticut, for the second annual meeting of the **Magic Lantern Society of the United States and Canada—Northeast Group,** hosted by Debbie and Terry Borton. The meeting operates on the "what do you want to know; what do you want to share" principle, and there were certainly plenty of connections made in the course of the day.

The more formal part of the program began with a talk by Cheryl Boots, on religious slides and the reasons for their emergence in nineteenth century culture, followed by Cheryl's beautiful rendition of "Rock of Ages" to Joseph Boggs Beale's set of slides for that hymn. That was quickly followed by a "first ever" experiment—a new opening that Larry Wypy had suggested for "The Creation" in the American Magic-Lantern Theater's *Victorian Bible Show.* Larry's suggestion was to use a tank slide to simulate the chaos described in the first lines of Genesis, and indeed the effect was spectacular.

Dick Moore talked about song slides, and all enjoyed "Take Molly to the Trolley"—making up a tune in order to belt out the chorus—and admired the many strange vehicles that seemed essential to Molly's courtship. Dick also showed sheet music with a cover made up of lantern slide images.

Terry Borton, assisted by Cheryl Boots with guitar and voice, previewed a few pieces from the American Magic-Lantern Theater's new show, *A Victorian Mother's Day:* Longfellow's "Children," Root's "Just Before the Battle, Mother," and Abraham Lincoln's letter to Mrs. Bixby on the death of her five sons in the Civil War. The premiere of the show was a week later at the Museum of Our National Heritage in Lexington, Massachusetts (site of the Society's 1987 convention).

Paul Barresi demonstrated a chromatrope with interchangeable images that he has been having trouble with, and the entire group brainstormed ways to keep Honest Abe from slowly rotating along with his flashing frame.

John Edward Hill talked briefly about W.F. Greenwood, the English lanternist and owner of the "Old Curiosity Shop" in York, who came to America after the turn of the century—and whose slides and ephemera form the centerpiece of the Hill/Harris collection. John Edward showed some of Greenwood's playbills, programs, and slide inventories; and then Barbara Harris, ably assisted by their son David Harrison Hill, followed up with "Mother Tabbyskins"—a hilarious tale of a kitty who meets her demise at the hands of a doggie doctor.

Upon which sad note, the show was over!

**NOTES FROM THE OLD PROJECTIONIST**
Bob Bishop

[Bob Bishop, "The Old Projectionist" (or "TOP"), keeps in touch with magic lantern aficionados worldwide—and on a more timely basis than the *publication* of this column might indicate!]

**It's a Small World**
John Newman, Society member, lives in Western Australia, near Perth. It's a "bridge too far" from Port Angeles where

*(Continued on page 25)*

*(Continued from page 24)*

this Old Projectionist lives with his "Better Half," Carmaletta. But with Internet connections, it becomes a small world, indeed.

On 25 February 1996, the Northwest Group of the MLS*USA/CAN met in a quarterly meeting at the Hood Canal home of Michael and Sharon Koch. Sharon, daughter-in-law of Joe and Alice Koch, is a new member of the Society.

Now, one must realize that at our potluck get-togethers, wine and cheese are in abundance; but, alas, when this old man attempted to obtain a glass of the juice, my daughter put the "kabosh" on the effort, declaring that if I drank the wine, she would inform "she, who must be obeyed." Ah, well.

A very good meeting. Ralph Shape gave a very informative progress report on the upcoming convention in San Diego (June 1996). There was much talk of Christie's auction of the Lears Magical Lanterns Museum Collection in London, 18 January, this year. Ralph Shape attended and reported that most items were knocked down for far more than the estimates. There were gasps of surprise when it was disclosed that the Lears' show lantern—the J.H. Steward (London) triunial—brought in a telephone bid by an unknown bidder to the tune of 33,750 pounds.

The "show and tell" was very interesting, with many oddities. Bob and Sue Hall passed around a stereoscope found in Port Angeles, Washington. It was but three-quarters inch in length, with stereo cards about three-eighths inch in height and about three-quarters inch in width—very clear images. Wendy's Restaurant had put out a plastic zoetrope as a prize for breakfast. A short plastic pedestal supported the slotted drum, which was about two inches in depth and four inches in diameter. It did indeed show animation, but—because of the tiny slots—one had to look very quickly to observe what was going on. The Halls also brought along a modern opaque projector for the casting of Holiday Shadows.

After the various slide presentations, the piece de resistance turned out to be the vertical biunial purchased by Ralph Shape in London at Christie's 18 January auction of the Lears' Collection. Here was this lantern, some thirty days later, halfway around the world at the home of Sharon and Michael Koch, being examined by the Northwest Group.

A very small world, indeed.

## CONFERENCE NOTES

**Professor George Hall** will give a talk on the transition from magic lanterns to film at the conference of the Association of the Moving Image Archivists (AMIA) in Atlanta, GA, 3-7 December 1996. His presentation will feature demonstrations of period equipment, including an original Edison projecting kinetoscope.

## "MAGIC LANTERN" FILMSTRIPS

**Amalie Collins,** of Minneapolis, MN, combines magic lantern and film traditions to present her "Magic Lantern Films" at the **Walker Art Center** in Minneapolis. On Saturday, January 4, 1997, as part of its film and video festival, "Women in the Director's Chair," the WAC will present "Junior Home Girls"—a free program featuring high school girls' student projects. Ms. Collins makes new filmstrips for what she calls her "magic lantern" (or what might be termed a cinematograph or motiograph). She will show her films—"The Fate that Awaits Us All" (a skeleton dancing), "The Chrysalis," "The Dancing Devil," and "The Magician"—and teach students how to make a phenakistoscope.

## HOMER PEABODY SHINES

Even if Homer Peabody tried to hide his light under a bushel, still it would shine—and not only when he lights up a magic lantern. Homer had the honor of carrying the Olympic flame, as the torch was passed from hand to hand on its way through San Diego to the 1996 Summer Games in Atlanta. A shining example!

## *Corrections & Clarifications*

Thanks to our readers who made the following observations in regard to the Vol.7, No. 1 (Fall 1995) issue of the *Magic Lantern Gazette:*

The speaker in a photograph on p.17 was incorrectly identified as John Polnak. As many of you observed, the correct identification should be **X. Theodore Barber,** whose topic at the 1994 Convention in Connecticut was "The Science Lantern Show as Popular Entertainment." Our apologies, Ted!

Our reference to the coffee substitute "Postum"—in the Sherlock Holmes advertising slide on p.4—implied that the venerable product was no longer with us. Not so! It may be found on your grocer's shelf labeled "Postum: instant hot beverage" and marketed by Maxwell House Coffee Co., of Kraft General Foods Inc.

## BASEBALL 1997 CALENDAR

If you love baseball and magic lanterns, there is a new 1997 wall calendar that will make a hit with you! Publisher Alfred A. Knopf has issued a *Baseball 1997 Calendar,* based on the illustrated history by Geoffrey C. Ward and Ken Burns, the companion volume to the PBS television series *Baseball.* The jumbo-sized (more than 11 x 14 inch) feature photograph for the month of April is a full-color detail of a live-model illustrated song slide from *I Want to Go to the Ball Game* (1913). The calendar is being distributed in the U.S.A. and Canada by Random House. http://www.randomhouse.com/ ISBN 0-679-76587-5.

## KOCH'S KLIPPINGS

Joe Koch has sent the following cutting from a "for sale" column of the *Antique Trader:*

> GLASS LANTERN SLIDES made by Keystone View Company, group of 3 gold mining views $40. 6 early views of Washington DC $30. 6 views of planets & comets $35.

*Koch's Komment: Please try* ***not*** *to burden the postal system pursuing these slides. P.S. I have several hundred Keystone slides for sale: $1 to $2 each.*

# Q&A

Q&A is a forum for members of the MLS*USA/CAN to share questions & expertise. Send your comments, queries, & responses to the *Gazette* now.

*The following submissions come from MLS*USA/CAN member Paul A. Barresi.*

## LANTERN READINGS & LIVING HISTORY

In a welcome illustration of the old adage "one person's trash is another one's treasure," a dealer in Civil War memorabilia recently sent me a few sheets of used stationery that looked like handwritten notes for part of a lantern show on the Civil War. He had no use for these old scraps of paper, but thought that I might find them interesting. I eagerly accepted the gift, and was pleased to discover that they contain fragments of what seems to be the authentic voice of an anonymous nineteenth-century lanternist in action.

The three sheets of faded, ivory-colored stationery measure about 5-11/16 x 8-15/16 inches (14.5 x 22.75 cm), are printed with light blue lines about 3/8 inch (1 cm) apart, and have upper margins of about 2-1/8 inch (5.5 cm). One or two titles printed in what seems to be an antiquated typeface have been cut from some other source and glued to one side of each page. The titles are: (1) The invasion of Virginia; (2) Carthage; (3) Black Horse Cavalry; and (4) Charge of the 69th. Handwritten in ink below the titles are notes relating to the subject matter of each title, which in one case specifically refer to the titled item as a "view." The penmanship, punctuation, abbreviations, and language used in these notes closely resemble that which I have often encountered in handwritten nineteenth-century documents. The notes for three of the "views" are fragmentary at best. The notes for the fourth—"Charge of the 69th"—are in quotation marks and read like a script:

> "The charges of the 69th N.Y. Irish Regt 1600 strong under Col Corcoran are said to have been terrific The gallant Col. placing himself at their head shouted "Come on boys" You have got your chance at last" With cheers and at double quick they dashed forward throwing away knapsacks and coats and everything which could retard the impetuosity of their onset, but grasping their guns with a tenacity which even deaths [sic] agonies could hardly relax"

Written below these lines in the same hand, but apparently as an (incongruous) afterthought, is:

> The Irishmans [sic] Toast: "Heres [sic] to the bloddy [sic] 69th. The last in the fight and the first on the retreat."

I would very much like to hear from any other members of the Society who may have discovered similar narration fragments, especially for shows with historical or then-current themes, or who have in their collections correspondence, a diary, or an autobiography of a nineteenth- or early twentieth-century lanternist that sheds light on that lanternist as a person. (I would also love to hear from anyone who knows enough about the history of papermaking or typefaces to be able to date my scraps of paper more precisely, or who owns slides with the titles on those scraps.) I have been doing "living history" for a number of years now in the Boston area, first as a volunteer and then as paid staff at a state park in Boston Harbor: I portray specific people relevant to the nineteenth-century history of local sites. I speak in the people's own words when suitable documentation is available, and try to develop an authentic voice using other source materials when it is not. My purpose is to educate the public not only by conveying factual information about historical events in an entertaining way, but also by conveying a sense of what these historical figures were like as people and of how they interacted with their world.

Not too long after I joined the Society, I decided to try my hand at developing a portrayal of a lanternist, on a freelance basis, and am actively looking for appropriate source materials. I own a biunial, and have been building a collection of wood-framed and other slides, mostly with historical or then-current-events themes. I am interested in gaining access to examples of narrations from nineteenth- or early twentieth-century American lantern shows (especially shows with historical or then-current-events themes) that I could use as models for developing an authentic voice in giving my own shows. I am equally interested in gaining access to source materials that would allow me to develop an authentic portrayal of a lanternist as a whole person. I would very much like to portray an actual nineteenth- or early twentieth-century lanternist using the lanternist's own words. As a second best, I suppose that I could always develop a fictional composite character from information about several lanternists. Is there anyone out there who might be able to help?

## A MYSTERIOUS PHOTOGRAPHIC SLIDE

I recently acquired the wood-framed, black-and-white photographic slide illustrated opposite from a daguerreotype collector/dealer in Louisiana. Although my knowledge of military uniforms and accouterments is far from expert, it looks to me as if this slide shows a company of Union infantry with two of its officers, from the American Civil War. I have been unable to determine their regimental affiliation, although the insignia visible on the crown of the cap of the bearded man on his knee at the forefront of the phalanx (see closeup, opposite, upper right) might provide a clue to someone more knowledgeable than I.

The well-trampled character of the dirt in the foreground and the tattered condition of nearby trees suggest that these men may well be posing at the site of a recent battle. The title of the slide, "Prepared to repulse a charge of the enemy," is handwritten in pencil along one of the long edges of the frame.

*(Continued on page 27)*

*(Continued from page 26)*

I am especially intrigued by the way in which the glass is mounted. The frame measures about 7 x 4 inches, and may well be homemade. The opening for the glass has been roughly cut, without the clean edges typical of commercially manufactured slide frames. The glass itself is held in place by small triangular pieces of metal, only two of which remain, stuck into the edges of the opening. The glass measures 3.25 x 3.25 inches, and is bound with paper tape that must once have been buff colored. Nothing is written on the binding. I would very much like to hear from any MLS*USA/CAN members who might be able to help me solve any of the mysteries surrounding this slide, or who may have a similar slide in their collections. Is this a company of Union soldiers photographed during the Civil War at the site of a recent battle? To what unit do they belong? Was the slide commercially manufactured from a wartime negative after wood-framed slides had gone out of fashion, then retrofitted with a homemade wooden frame? Do the dimensions of the glass slide indicate that it was made abroad, or are there examples of 3.25 x 3.25-inch slides known to have been made in the United States? Does the fact that the slide is wood-framed make the dimensions of the glass irrelevant? Any help would be appreciated. Please contact: Paul Barresi, PO Box 381771, Cambridge, MA 02238.

# Classifieds

### *WANTED*

Slides on the Klondike Gold Rush and North American Indians. Will pay good prices! Also wanted: photographs and/or negatives of Gold Rush days. Contact: Jim Robb, Box 132, White Horse, Yukon Territory, Canada.

### *WANTED*

Wood-framed or photographic slides related to the polar regions, Peary's expedition to the North Pole, or explorer Sir John Franklin; snow or rain effect slide; and projectionist's lamp for illuminating readings.
Contact: Paul Barresi, PO Box 381771, Cambridge, MA 02238.

### *WANTED*

Slides of Norwegian polar explorer Otto Sverdrup, Captain of the ship ***FRAM,*** with F.Nansen's polar expeditions. Interested in any Sverdrup/Nansen-related material. Contact: Margaret Bergh, PO Box 19320, Minneapolis, MN 55419.
Tel. (612) 825-1854, FAX (612) 825-9747.

### *NEWS FLASH*

Page and Bryan Ginns tell us that in addition to their annual subscription catalog for "Antique Photographica," they will be issuing periodic supplemental sale lists exclusively for magic lantern slides. If you would like to receive these supplements, they are free for the asking. Write or call Page & Bryan Ginns, 2109 - Route 21, Valatie, NY 12184. Tel. (518) 392-8925.

### *INFO WANTED*

Ruth Baumer and Günther Holzhey are looking for the following information. 'Our project is to catalog and explore magic lantern slides that show motives of Ancient Egypt. Most magic lantern collections and many museums have slides on this subject." "Our aim is to find out which models the creators of magic lantern slides used. This information will not only clarify media-historic aspects but also provide us with cultural-historical knowledge. . . . We intend to publish our scientific findings, and if we can collect enough material we might be able to organise an exhibition, "Ancient Egypt and the magic lantern." This project team consists of Baumer and Holzhey, known as MUSICA MAGICA, and Egyptologists Judith and Wolfgang Wettengel of Munich, in conjunction with **augenblick!**, Museum for Optical and Acoustical Attractions, Nördlingen, Germany. "If you have Egyptian magic lantern pictures with Egytian motives in your collection, could you please send us photos and further information?" Contact (by fax or letter): Ruth Baumer and Günther Holzhey, Pfarrgasse 2, 86720 Nördlingen, Germany, FAX: 09081/28483.

### *FOR SALE—BACK ISSUES OF THE MLS*USA/CAN PUBLICATIONS*

The table at right lists back issues that are available. They may be ordered from the MLS*USA/CAN for $3.00 an issue. Quantities are limited. (Errors occurred in vol./issue numbering, so be aware of that when checking against your holdings.) Contact Ralph Shape: 18611 48th Place, Seattle, WA 98188.

| ML BULLETIN Volume | No | Date/Description |
|---|---|---|
| IV | 4 | January 1983 |
| V | 2 | June 1983 |
| V | 3 | December 1983 [i.e. Vol 5, No 4] |
| V | 4 | March 1984 [i.e. Vol 6, No. 1] |
| VI | 2 | December 1984 |
| VI | 3-4 | April 1985 |
| VII | 1 | July 1985 |
| VII | 2 | Reprint of THE MAGIC LANTERN, Vol I, No. 1-8 (Sept. 1874 to April 1875) |
| VII | 3 | November 1985 |
| VII | 4 | March 1986 |
| VIII | 1 | June 1986 |
| VIII | 2 | Reprint of THE MAGIC LANTERN, Vol I, No. 9-16 (May-Dec. 1875) |
| XVII | 1 | October 1987 |
| 18 | 1 | April 1988 |
| 18 | 3 | November 1988 |
| 19 | 1 | May 1989 |
| **MAGIC LANTERN GAZETTE (title change)** | | |
| 1 | 1 | Fall 1989 |
| 1 | 2 | Winter 1989 |
| 2 | 1 | Spring 1990 |
| 1 | 2 | Fall 1990 |
| 3 | 1 | Spring 1991 |
| 3 | 2 | Summer 1991 |
| 3 | 3 | Fall/Winter 1991 |
| 4 | 1 | Spring 1992 |
| 4 | 2 | Summer/Fall 1992 |
| 5 | 1 | Spring 1993 |
| 5 | 2 | Summer 1993 |
| 5 | 3 | Fall 1993 |
| 6 | 1 | Spring 1994 |
| 6 | 2 | Summer 1994 |
| 6 | 3 | Fall/Winter 1994 |
| 7 | 1 | Fall 1995 |

*Special Edition:* **Northwest Corner** of the MLS*USA/CAN, February 1993